Voice and Drama, by Madame Bell-Ranske

FEBRUARY 21, 1912
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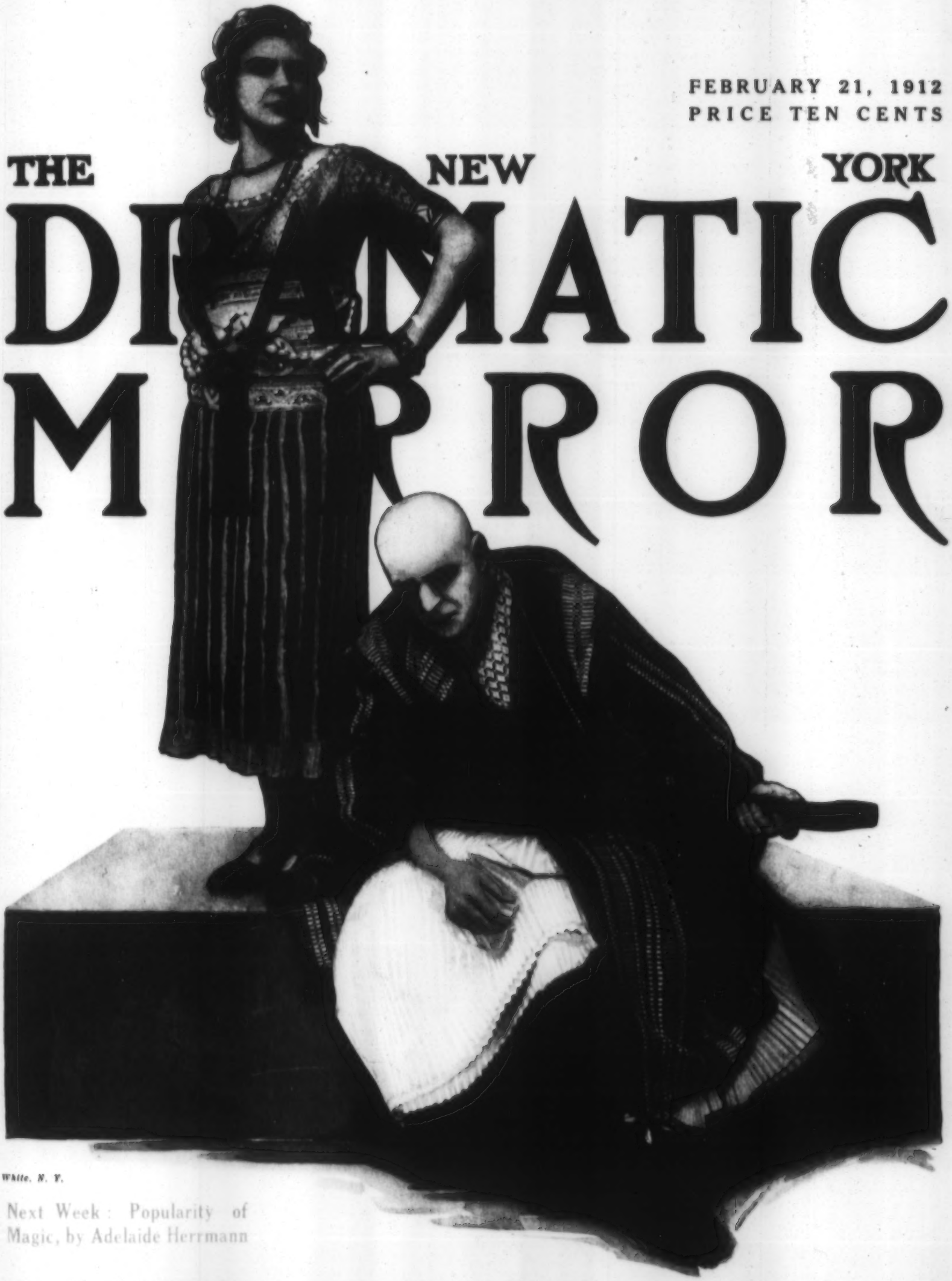
THE NEW YORK DRAMATIC MIRROR



White, N. Y.

Next Week: Popularity of Magic, by Adelaide Herrmann

LEOPOLDINE KONSTANTIN AND EMIL LIND IN SUMURÛN

ADELAIDE THURSTON

AURORA PIATT

IRENE FENWICK

ADELE BLOOD

EILEEN KEARNEY

CHAPINE

GERTRUDE BRYAN

JEANETTE METHVEN

ANNA WHEATON

FEMININE FAVORITES OF THE FOOTLIGHTS

THE NEW YORK
DRAMATIC MIRROR

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Suggestions to Managers

CONSTANT PATRONS of the theatre probably have little difficulty in keeping themselves informed about what is going on, and about what they may expect next. People who make trips to the theatre their diversion, however, instead of their occupation, frequently find themselves quite at sea when it comes to choosing theatrical dissipation. This occurs both in New York and in other cities, as THE MIRROR has learned from various sources. As their uncertainty often results in staying away from the theatre, managers would find it financially advantageous to remove this condition as far as possible.

In earlier days each theatre had its own clientele, and houses with a consistent policy still find this a paying method. The invention of the star system, as it is practiced to-day, attached the clientele to the actor, rather than to the theatre, but it is not an even trade because there are yet several more theatres than stars in the country. Managers, it must be admitted, have done their best to balance the exchange by the creation of stars, but they have not succeeded, owing to human limitations.

Strangers who enter our gates once or twice a year can never be sure of finding in almost any theatre that can be named the same sort of a production that pleased them on their former visit. For example, the Herald Square has led a variegated career in musical comedy, motion pictures and farce in one season. At the opposite end of the Gay White Way the Park has resumed the early policy of the Majestic in presenting musical comedy and has been fortunate in its reversion to type. The same vacillation characterizes the middle of the line, as well as the extremes. If ever a house deserved a fixed policy it is the spacious and beautiful New Amsterdam; but even there a prospective patron cannot trust to precedent. At the Belasco one finds a Belasco star in a Belasco setting, but their plays vary from skittish comedy to dramatized spiritualism, and at the Hudson, next door, it is melodrama, farce-comedy or problem play, according to the exigencies of the season. SARAH BERNHARDT appears in the shrine of musical comedy, and WILLIAM SHAKESPEARE dwells for a time on the stage of the Broadway between modern romance and musical spectacle.

The one theatre where the public can be sure of the class of entertainment is the Empire, which has also been described as the only theatre with a truly aristocratic air. Possibly the stability of its record has added that intangible quality. One may also rely on the Casino, for even the current Oriental pantomime does not really—in effect—break its policy for musical comedy. Certainly no other theatre in the city lends itself so well to the requirements of such an atmosphere.

Of course this prevailing variability explains itself easily enough, because managers naturally wish to bring their successes into New York regardless of just where they will find an accommodating roof. Undeniably, however, it disseminates the idea that nobody knows just where he is at, and certainly the occasional public gets bewildered and falls back on the equally misleading system of choosing a play by its name. A tradesman with wares for sale does not deal in crockery one week, millinery the next, and automobile accessories the third. The vending of theatrical products is an analogous business and should profit by an application of the principle which prevents a curbstone merchant from selling collar buttons from a peanut stand.

Outside of New York the problem is more difficult because house managers are not so much the masters of their destinies. They must perforce take what is offered, and often they must please different publics. A simple device might be adopted, however, especially in houses where attractions run a week at a time. A brief descriptive circular mailed to patrons would give them sufficient information to decide whether or not the play promised to meet requirements. In the long run it is quite as profitable to have a man stay away from the theatre as it is to have him feel that his ticket stub does not represent value received. A mailing list is easily compiled, as long as it involves no expense to patrons, and would relieve theatregoers of the feeling that they are putting their hands into a grab-bag when they go to see a new play.

Men who live and move and have their being in the theatre do not realize, perhaps, the attitude of others in this matter. P. T. BARNUM'S classic maxim that the public likes to be fooled needs an addendum: the public does not want to know exactly how or when it has been fooled. After having been through the experience a few times people in doubt have learned to play trumps. In this game trumps is economy, which means staying at home. The profitable course, then, for the manager is to remove the doubt.

Sympathetic and Correct Acting

NOT long ago, just after the appearance of a talented foreign actress in New York, the critics had a good deal to say about the sympathetic rendering of roles which were intended not to be sympathetically expressed. In other words, they discovered anew that characters really far from admirable might be played in such a fashion as to win the approval of the audience. Without reopening the controversy on the particular role in question, one may profitably glance at the underlying principle.

It is generally contended that a character with a distorted view of life should never be held up for emulation; otherwise the aesthetic and ethic validity of the drama is ruined. The public is thus invited to pay its money to watch the antics of a person whom they thoroughly dislike. Commercially, it is a poor proposition, for on the stage, as elsewhere, men seek the company of those for whom they entertain a friendly regard.

Nor is it artistically unassailable. When all is said and done the ultimate aim of drama is to please. One may admire histrionic ability in the portrayal of an entirely petty or disagreeable character; it pleases the intellect. It does not please the emotions, to which drama fundamentally appeals. The spectator has to discriminate between play and player to derive enjoyment from the acting in such a case. This is no defense of the undiscriminating, but merely a suggestion that a distasteful character nullifies the effect of tasteful acting.

A thoroughly bad character, furthermore, is a libel on humanity. An optimistic old rhyme teaches us that there is a lot of bad in the best of us and a lot of good in the worst of us. Histrionically it is a far finer achievement to create a character like Steve in The Virginian—lovable in every respect but one, and that one leading justly and inexorably to his doom. That brings the tragedy home to the audience, because it is like the misfortune of a real friend. This point of view is submitted to those who cry out for artistic consistency at all costs.

An audience instinctively prefers to sympathize even with the characters of whom it cannot approve. On no other basis can one explain the popularity of Raffles. After all, who shall say that it is not a sane instinct?

THE USHER

AMERICAN advocates of theatrical censorship do not know all of the inconveniences attached to this peculiar mechanism for safeguarding the public. In London recently, Marie Tempest submitted a curtain-raiser which she says could have been read in ten minutes. Eight days later she was informed that as some objection had been made to the sketch further consideration would be necessary. Consequently Miss Tempest had to open her engagement without the curtain-raiser.

By the law of 1843 for licensing plays, they must be submitted a week before production to a reader, who sends them with a synopsis to the Lord Chamberlin, who acts upon the report. The Lord Chamberlin, it is understood, has objected to this law in its present form, because it does not give him sufficient time for consideration. Possibly that accounts for Earl Spencer's resignation on Feb. 10.

Among his recent decisions is the refusal to license The Coronation, by Christopher St. John and Charles Thursley, although it has already been published in book form. The Blindness of Virtue, by Cosmo Hamilton, caused the censor some trepidation, but finally was approved. The Next Religion, by Israel Zangwill, was returned to the author for alteration before the production could be licensed. Naturally these decisions at the last moment are very inconvenient to the managers.

♠

Popular heroes and heroines of literature frequently return in volume after volume to amuse readers by their further adventures. Perhaps the most completely chronicled fictitious career is that of the wonderful Elsie in Martha Finley's books, whose every move from birth to death became the subject of the author's pen. Less frequently, the heroes of our plays are similarly pursued through various incarnations, because at the end of ordinary dramas the hero is either killed or married. Neither of these events can be repeated with particular appeal to the public.

Edward Knoblauch, however, is writing the sequel to Kismet, which will be called Mecca. It seems that when Hajj was banished from Bagdad by the Caliph, the picturesqueness of his rags did not desert him. Consequently we are to be further indebted to Mr. Knoblauch for another melodrama centering about the quaint beggar.

♠

For the Dickens Centenary, Edwin Markham paid tribute to the novelist in verse, entitled "The World That Dickens Made." Although not great beyond the verse usually produced for such occasions, it is gracefully worded and lightly turned, as the following extract shows:

And so Shakespeare looks back and smiles to see
Pickwick and Falstaff in one roystering glee,
Immortal now beyond Time's hurt or harm,
Going down the world together arm in arm,
Where Little Nell and sweet Miranda go,
Straying green fields with April flowers ablow;
Where Mistress Quickly by the evening lamp
Sits nodding and babbling with Sairey Gamp;
Where dwarfed Dan Quilp and squatted Caliban,
Warped effigies of man,
Wrestle in wolfish hug,
Snarling and grinning in a savage tug.

And so, Charles Dickens, whatsoe'r betide,
You have the Master's smile. Be satisfied.
Fare gladly and content where'er you are,
Doing your happy work in any star.
Shakespeare looks back and thinks the look worth while.
Be satisfied, for you have won the Master's smile.

♠

As an introduction to his brilliant lecture on "The Place of Drama Among the Arts," delivered before the National Arts Club on Feb. 14, Professor Louis K. Anspacher told an anecdote about a Swede who has been elected Mayor of Minneapolis, which, as everybody knows, is the strenuous rival of its twin city, St. Paul. A committee of citizens immediately waited on the new mayor to ask if he favored Biblical instruction in public schools.

"I ben so beesy," replied the mayor, "dat I have not read dis book. But I shall buy me him, and you shall come back next Sunday till I tell you what I t'ink."

According to appointment, the committee returned. "I read dat Bible for a week already till to-day," commented the arbiter of the question," and I found a devil of a lot about St. Paul, but not one t'ing about Minneapolis. So I t'ank we better cut it out."

♠

Jane Cowl, with The Gamblers this season, enjoys telling one of the company's experiences in Ontario. On a bitter cold night, twenty below zero, the appreciation of the audience was about on a par with the temperature, the players were out of humor and the play bade fair to be a miserable failure. As it was Saturday night, the laundry boy was anxious to collect his dues before the company decamped. Accordingly he entered the theatre and walked behind the rear drop. The lights being out, he stumbled through a door which led upon the darkened stage. He stood in the centre a bit doubtfully, thinking that the theatre was empty and that the company had already left. His slight noise seemed to be Miss Cowl's cue.

"Who's there?" called the actress, according to her lines.

"Laundry!" bawled the boy.

The lights flashed on, and the audience, roaring into convulsions at the spectacle of the bewildered youth with his laundry baskets, showed for the first time that evening that it was human.

♠

Walter Pritchard Eaton objects to being classed as a defender of those who "know what they like" in the theatre, and is at a loss to understand how he has been so misconstrued. He says, "I recall urging the ladies of the Drama League in Chicago not to be afraid to like what they like in the theatre; but that was done to counteract what seems to me a danger in the work of the drama leagues, namely, the tendency of those hearing much talk all at once about "art" to mistrust their own judgments entirely, and take their opinions from others. It seems to me that to like the correct thing merely because somebody says it is the correct thing, is not to advance at all toward the goal of esthetic culture. But I have always understood the people who "know what they like" to be those who refuse in that phrase to recognize any other standards than their own, or to admit the need for any growth or change on their part. I hope I should be the last to defend such people—who, by the way, have occasionally been known to occupy press seats on opening nights. The "I-know-what-I-like" attitude of mind is not confined to the suburbs and Wall Street.

♠

Professor Joseph Shick, head of the Department of English Languages and Literature at the University of Munich, who has been investigating the genealogical tree of Shakespeare's Hamlet, declares that he has unearthed its remote ancestor in the sacred books of the Buddhists of India. Anybody who knows a little about comparative literature will not be amazed to hear it asserted that the melancholy Dane is of Oriental birth, although the direct line of descent is more or less conjectural.

White, N. Y.

HAWAIIAN DINNER GIVEN ON THE STAGE OF THE MAXINE ELLIOTT THEATRE BY THE HAWAIIAN MEMBERS OF THE BIRD OF PARADISE COMPANY.

VOICE AND DRAMA

BY MADAME JUTTA BELL-RANSKE

THE question of voice in drama to-day is one that has not received half the attention which the importance of the subject deserves. New psychological dramas have been put before the public and failed again and again, and we question why there is so little response to the truer, deeper keynote that the dramatists are endeavoring to portray, and we blame the unawakened public.

All who have followed the development of the psychological drama expect it to take time, yet have wondered why some artists have been able to hold the public in such dramas in spite of the fact that the plays themselves possessed no unusual merit. Managers, authors and actors have marveled at these successes. To me the reason appears very clear. The actors that interpreted the plays had vibrated something to the heart of the people. They had found a medium through which they had connected themselves directly to their audience.

The great secret of Forbes Robertson's success with the Passing of the Third Floor Back was not so much the play as what this great artist understood how to interpret through the medium of his voice. He set some true human longings vibrating and got his response! The secret of all the great actors and actresses that hold the multitude to-day is that they understand how to transfer a true state of mind. Their voices ring not only with sound and words, but with thought and feeling, and, therefore, carry their message.

We all know that the world is waiting for messages! We are weary to death of the plays that lay bare conditions as they are, instead of portraying conditions as they ought to be! We all love to see life on the stage, but life that holds out a promise. A play that points a road, directing without seeming to direct. A play that solves without preaching, or makes us think without theorizing.

We know that there is a gradual awakening to psychological realizations all over the world. What in olden time was clear to the prophets only is beginning to dawn on all thinking men, and we see the need of a simpler, truer friendship. We are being driven forward by a wave of idealism and we are looking to the dramatist to portray not only the problems of life, but their solutions.

We have progressed beyond Ibsen's methods, though we may accept his philosophy. This great master has made us realize to the fullest extent the pitiful blindness of man and the hopelessness of most conditions. Therefore, we want no more of his type of drama in however masterly a form his disciples may portray them. We are waiting for the master-builder of whom Ibsen prophesied, for the dead are beginning to waken!

There is a cry ringing in the hearts of most mumanity to-day, and whosoever touches its chord will get response. The drama is in the closest relation to the life of man; and the voice of its most intimate tool.

There are comparatively few that have realized the full importance of the voice. Not many have as yet understood that voice is a touch, a living movement flowing from the lips of one human being to the ears of all who listen. Nor have many realized that this voice should carry three distinct vibrations.

First: Sound.

MADAME JUTTA BELL-RANSKE

Secondly: Sense.

Thirdly and mostly: Thought and feeling!

On the stage at least we speak not to hide, but to interpret our states of mind. Unfortunately false conceptions of what beauty of voice really means has led a great many to a very mistaken mode of training. The study of elocution has often killed the psychological power of the voice. We have a great many actors that elocute at us or vibrate a musical timbre, in fact, that show excellent results both in tone production and enunciation, but who, in their anxiety to preserve these qualities, fail to convey the sincerity and deeper realizations that the psychological drama demands. Hence there is the most decided line of demarcation between the artists that can interpret the drama that portrays the tragedy of matter and those who can interpret the drama that portrays the tragedy of mind.

A magnetic voice like Duse's, for example, does not hold us spellbound because of her tonality, but because of the feelings that she understands how to send to us through the medium of her voice.

A great new school is dawning upon the world as regards voice. We shall before long realize that all that belongs to the mechanism is preparatory. In other words, that the adjustment of voice and securing tonality will mean nothing more to the speaker or actor than the tuning of the violin means to the violinist. It is the playing upon that shall become our sole object. We shall be taught to realize the movement or vibratory life of voice, its form and color, and its modulations must not be the consequence of musical sound, but of thought and sincere feeling. There are many psychological moments when the very music of the voice would mar the sincerity of the portrayal of emotions. A musical voice may become an habitual singsong, a form of affectation that would destroy the result it labors to produce, like the painter who in striving for effects forgets nature's law of light and shade.

All tone or sound has color, and no more than an artist would paint a sunset sky with pale blue would those who are beginning to understand sound and the laws of sound, be able to give untrue intonations, for they will have realized that the voice in drama must become the direct medium of all they feel and think. Magnetism would then be a very common power, instead of being, as it is to-day, the rarest of dramatic endowments, for magnetism is the result of a psychological understanding. We are the living personification of our own realizations.

The subject of voice in drama is, therefore, one of the greatest importance, for more than half of the failures of the psychological plays are due to want of understanding of how the voice can be made to convey, through its vibratory movement and inflection, every state of mind.

The success of the finer dramas is, therefore, not only dependent upon the awakening of the people, but upon the actor's fuller realization of what the voice must be made to represent in drama. A very large number of the audience is ready to respond, if the right chord is set vibrating, for the world is longing for simpler, truer conditions. Hence the success of the psychological drama depends perhaps more upon those who give than upon those who receive.

Jutta Bell-Ranske

MRS. FISKE'S ADDRESS BEFORE THE NATIONAL ALLIANCE FOR THE PROTECTION OF STAGE CHILDREN

(Note: Mrs. Fiske came from Philadelphia, where she was playing, to New York on Feb. 9, to deliver the following address at the benefit for the National Alliance for the Protection of Stage Children, at the Century Theatre.)

The narrow prejudice against the theatre that prevailed formerly has practically disappeared. To-day the theatre is better understood and more widely esteemed and supported by all classes of people than at any previous time in its history. And yet, from an entirely new quarter and upon very different grounds it is again becoming the object of fierce detraction and violent attack, in the movement for the enactment of laws to prevent children from appearing on the stage. Already the organized effort has been successful in several of the States, and the managers of the child labor campaign are working vigorously to procure similar legislation in all of the States. The National Alliance for the Protection of Stage Children was formed to combat that injustice and preserve the liberty of the child actors of the present and the future. The great majority of actors are in complete sympathy with this laudable purpose. No fair-minded man or woman, having knowledge of the facts and the truth, can fail to give unqualified approval of the work of the Alliance.

The people of the stage favor judicious legislation for the protection of stage children—such wise, sane regulations, for example, as exist in our State of New York; but they intend to fight to the end against the drastic, pernicious measures urged by people who can see no difference between the conditions affecting child actors and child workers in factories. No doubt these people are well meaning. In emancipating children from the slavery of manual labor in the factories they have accomplished noble results. They mean well, but their ignorance of the theatre is dense, and gross, and colossal. They do not know the life of the stage child or its conditions. No outsider can possibly understand it. Only those of us who have lived our lives in the theatre really know.

Undoubtedly there are certain phases of theatre life that would be injurious to the health or the moral welfare of a child, just as there are injurious phases in every other walk of life, and from these children should be rigidly protected. But the legitimate dramatic stage has nothing in common with these phases of the theatre world. They are so remote that it scarcely knows them, and has no contact with them. A child in the legitimate theatrical environment is as safe as a child in the nursery or in the school.

To deprive a gifted child of the invaluable schooling of the stage is to deprive him of his inherited birthright. It is trite and perhaps superfluous to call attention to the established fact that the greatest names of the theatres, past and present, are the names of artists who became actors in childhood. They are the illustrious examples, but there are hundreds of others less distinguished but equally corroborative of the value of an early beginning in the dramatic career. The misguided zeal of some of the professional and amateur reformers has led them at times to specious misrepresentation, and at other times to misguided mendacity respecting the question.

In the name of the National Alliance for the Protection of Stage Children we thank you, ladies and gentlemen, for the support, both moral and material, that your presence to-day gives to this cause, and we hope that you will continue to lend us your sympathy and approval.

BOOK REVIEW.

EUROPE ON FOUR DOLLARS A DAY, by Charles Newton Hood. Published by the Rolling Stone Club of America, Medina, N. Y., 1912. Price, 50 cents.

Charles Newton Hood's little book on economical European travel has run into its fifth edition, and the reasons for it are quite clear. Although filled with references to hotels, railroads, and other sources of expense, it impartially states their prices and their accommodations. Prospective travelers will get numerous points on the art of traveling, from the instructive pages.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Casino.—SUMURUN. Gorgeous pantomime.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—LOUIS MANN in ELEVATING A HUSBAND. Domestic drama.
Daly's.—CYRIL SCOTT in THE FATTED CALF. Reviewed next week.
Empire.—ETHEL BARRYMORE in A SLICE OF LIFE AND COUSIN KATE. Delightful comedy.
Fulton.—ELSIE FERGUSON in THE FIRST LADY IN THE LAND. Admirable historical romance.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—EDDIE FOY in OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Herald Square.—EVERYWOMAN. Return of popular morality play.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—MADAME SIMONE in THE RETURN FROM JERUSALEM. Good cast in interesting play.
Knickerbocker.—KISMET. Georgeous Arabian melodrama.
Liberty.—MARIE CAHILL in THE OPERA BALL. Amusing and tuneful.
Lyceum.—MARGARET ANGLIN in GREEN STOCKINGS. Pleasant drawing-room comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Maxine Elliott's.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. A Cumberland romance.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—A BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Variety, featuring Mordkin, Lopoukowa, and Pajitzkaia.

PHILADELPHIA.

Adelphi.—HOLBROOK BLINN in THE BOSS. Political melodrama.
Broad.—JOHN DREW in A SINGLE MAN. Pleasing comedy.
Chestnut Street Opera House.—THE CONCERT. Popular comedy.
Forrest.—BEN-HUR. Spectacular revival.
Garrick.—REBECCA OF SUNNYBROOK FARM. Charming romance.
Lyric.—THE NEVER HOMES. A Lew Fields spectacle.
Walnut.—THE COMMUTERS. Clever comedy.

CHICAGO.

American.—THE ROSE OF PANAMA. New arrival.
Blackstone.—PASSERS-BY. Pretty, romantic comedy.
Chicago Opera House.—WALKER WHITESIDE in THE TYPHOON. Strong play.
Cort.—MARGARET ILLINGTON in KINDLING. Thoughtful play well done.
Colonial.—THE PINK LADY. Pretty and tuneful.
Garrick.—LITTLE WOMEN. Dramatization of a juvenile classic.
Grand.—IRISH PLAYERS. Repertoire of interesting dramas.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—DRAMA PLAYERS. Repertoire of modern plays.
Illinois.—DONALD BRIAN in THE SIREN. Popular star in rich musical production.
McVicker's.—ROBERT HILLIARD in A FOOL THERE WAS. Well worn drama.
Olympic.—THE WOMAN. Political melodrama.
Powers.—BILLIE BURKE in THE RUNAWAY. Attractive light comedy.
Princess.—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.
Studebaker.—THE GREYHOUND. Striking melodrama.
Whitney.—CHARLES CHERRY in HIS NEIGHBOR'S WIFE. Light comedy.

BOSTON.

Boston.—THE FARNUMS in THE LITTLEST REBEL. Well staged Civil War drama.
Castle Square.—THE PRODUCT OF THE MILL. Child labor from a new point of view.
Colonial.—THE PINK LADY. Tuneful and amusing.
Hollis Street.—NAZIMOVA in THE MARIONETTES. Conventional French comedy.
Park.—THE COUNTRY BOY. Rural and city comedy well contrasted.
Plymouth.—VIOLA ALLEN in THE HERFORDS. Modern problem play of absorbing force.
Shubert.—GERTRUDE HOFFMANN and the RUSSIAN DANCERS. Gorgeous ballet.
Tremont.—THE MAN FROM COOK'S. New musical comedy.

IRVING PLACE—MEYERS.

Farce in three acts, by Fritz Friedman-Friedrich. Produced by Gustav Amberg on Feb. 19.

Jacques Meyer	George W. Pabst
Moritz Meyer	Adolf Link
Rosalie Meyer	Lina Hänseler
Gerda	Adolf Neuendorff
Fritz	Lotte Diener
Jacob Meyer	Otto Meyer
Wilhelm Stresemann	Adolf Heine
Sophie Charlotte	Georgine von Neuendorff
Edith	Clementine von Pothy
Kugelelt	Oscar Krüger
Amalie	Marie Serini
Valli	Anni Förster
Momber	Felix Marx
Dr. Bauer	Erich Gernardt-Platen
Chevalier Cesare de la Roche	Otto Ottbert
Chevalier Erneste de la Roche	Ernst Robert
Aurore	Anni Walter
Paul	Kurt Wehrle
Heinrich	Louis Prätorius

The premiere of a German farce which comes to us with a reputation of Continental successes is one of the farewell offerings of Adolf Link, whose engagement is about to terminate at the Irving Place Theatre. Notwithstanding the acclaim with which it was received abroad, its career in this country would be short-lived. Herr Link has been most unfortunate in the selection of his vehicle, and while in this, as in some of his other plays, he has achieved a personal success and has given evidence of his well-known ability, his efforts have been wasted upon inconsequential subjects with two exceptions. The Meyers is farce, but its humor is labored, its situations are crudely developed and hardly mirth-provoking, notwithstanding the untiring efforts of a large cast.

The Meyers, a successful family of Berlin merchants, who find themselves possessed of much wealth, feel that the name of Meyer is too plebian. They have gradually forsaken their earlier religious belief and taken up another faith. Jacques, a law student, one of the younger scions, is infatuated with the daughter of a haughty Prussian land owner, whose household is dominated by a haughtier wife, finds his name particularly distasteful, as it threatens to prove a barrier to his cherished plan. He applies to the courts for the remedy, but the austere judges decree that Meyer is a worthy and honorable cognomen. Determined to act of his own accord, he falls in with a drunken wine agent, Chevalier Cesare de la Roche. Charmed by the title, he prevails upon the latter to adopt him. As a chevalier Jacques finds access into the exclusive Agrarian circles of Eastern Prussia easier and makes such rapid progress that the engagement to Edith quickly follows. An announcement party follows, at which the various Meyers, as well as the real chevalier and his relations, attend, and Jacques finds himself in hot water. Complications pile upon one another, but final explanations restore Jacques to his true family name and the proud mother concludes that an alliance with the respectable Meyer family is more desirable than with an offspring of the drunken chevalier.

Adolf Link plays the uncle, Moritz, and again we find him the affable Jew, whom he portrays admirably in his best comedy vein. The part, however, is unworthy of an actor of Link's earnest and splendid ability. As the wine agent, Chevalier de la Roche, Otto Ottbert was in capital humor and easily scored. Herr Platen gave a conscientious performance as Dr. Bauer, while George W. Pabst strove desperately to make Jacques Meyer palatable. Clementine von Pothy was pictorially a dlightful Edith. Georgine von Neuendorff, Adolf Heine, Ernst Robert, and Lottie Diener were handicapped by the material supplied them and acquitted themselves creditably.

CARNEGIE—THE PEACH AND PROFESSOR.

Musical comedy in two acts; book and lyrics by Kenneth S. Webb; music by Roy D. Webb. Produced by the authors on Feb. 19.

Hortense Gibson	Dorothy H. Cheesman
Lieutenant Robert Weatherbee	Robert G. Strange
Horace Root	Carl B. Elmer
Oswald	Byron H. Riess
Pete Dawson	Edward F. Flammer
Miss Perkins	Ethel Reeve
Amos Dawson	Emile R. Weadon
Helen Blake	Vivian Wessell
Professor J. Dickenson Weatherbee	Kenneth S. Webb
Mrs. Livingston-Wellesworth	Olive Flammer
Count Antonio Marioni	Joseph R. Lertora
Daisy Dale	Dorothy Hoyle
Admiral James Davis, U.S.N.	Charles E. Gautier

In trial performances of The Professor and the Peach the cast was announced as "semi-professional," and even if it did seem more "semi" than professional, everything went in rollicking good humor. It was like a performance at a country club—every one knew every one else, and all the actors' relatives were in front.

The book told a conventional story of a will with a string to it, but the music was lively throughout and often of capital grade. One song, "Helen from Helena," caught on immensely and should go on Broadway.

The acting honors were easily won by Vivian Wessell as "the peach," a pretty, sprightly girl, acting, singing and dancing charmingly, and Ethel Reeve, who lent much grace, refinement and the appearance of a thoroughbred to the role of the principal of a young ladies' seminary. Kenneth S. Webb played the professor acceptably and deserves credit for ably staging the entertainment with more than a few unique ideas that would have looked better with more stage room. The others did their enthusiastic best, and it was a joyous occasion for all concerned, on the stage and in the house.

SKETCHES AT THE FIFTH AVENUE.

At the Fifth Avenue Theatre this week two sketches form the best part of what is a particularly attractive bill. In the first, A Chip of the Old Block, by Byron Ongley, Thomas A. Wise impersonates a corpulent old resident of the Actors' Home, whose ungratified ambition has been to shine as a tragedian. Mr. Wise sketches the character artistically, if sometimes a bit too subtly for the limited bounds of a vaudeville turn. Two other roles, the son contented to remain a comedian and the other old actor, were ably handled by his support, and the whole affair was well received.

Douglas Fairbanks, whose exuberant personality is better suited to vaudeville, was undoubtedly the hit of the evening in A Regular Business Man, by John Stokes. By a series of incidents possible only behind the footlights, the nonchalant young lawyer made fifty thousand dollars in an hour as the attorney for an elderly lady whose lease on a certain property was wanted by the proprietor. In his usual spirited fashion Mr. Fairbanks scored point after point on his own merit and by grace of the three others, who played up to him with admirable team work. The comedy is rapid and clean-cut and is good for an extended tour of the country.

THE DURBAR IN KINEMACOLOR.

The pageant of King George's Coronation Durbar at Delhi, including every incident of the royal visit to India, as reproduced in motion picture form by the Kinemacolor method, had its first presentation in New York on Feb. 19. These Durbar pictures are wonderfully successful, perhaps even more so than the Coronation series of last season. A panorama of moving color and ever-changing details, combining the spectacular and the historic, all presented with lifelike reality, include as special scenes the royal visit to Bombay, preparation for the Durbar, their majesties' arrival, state entry into Delhi, rehearsal for Calcutta pageant, Coronation Durbar at Delhi, principal chiefs' reception at King's camp, review of the troops by their Imperial Majesties (30,000 native troops, 20,000 European troops), Delhi polo tournament, state garden party, scenes in Calcutta, and the elephant stockade. These pictures are shown under the direction of H. J. Brock and M. H. Mark, by special arrangement with the Kinemacolor Company of America, at the New York Theatre.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Stock company found Alias Jimmy Valentine so profitable that it was continued last week.

ASTOR.—This is Raymond Hitchcock's last week in The Red Widow at the Astor, where he has been four months. Wagenhals and Kemper's production, The Greyhound, opens Monday.

CRITERION.—Ethel Barrymore's first production as an actress-manager, A Slice of Life, will move to the Criterion Monday for a continued run of two weeks. It will be preceded on the bill by Cousin Kate.

DALY'S.—William A. Brady announced on Sunday that the first performance of Cyril Scott in The Fatted Calf, scheduled for Monday night, had been postponed until Tuesday, because of late changes made in the cast. Robert Drouet, Frank Hatch and Ruth Shepley are new members of the cast.

EMPIRE.—Mrs. Fiske will open in Lady Patricia, by Rudolf Besier, author of Don, on Monday night. This will be Mrs. Fiske's first appearance in this theatre. Mrs. Fiske's company includes Leslie Faber, Shelley Hiell, Henry Stephenson, Ernest Stallard, Cyril Young, Lewis Howard, Emily Fitzroy, and Maud Gilbert.

GARRICK.—Louis Mann moves to the Garrick from the Criterion during Miss Barrymore's two weeks' engagement at the latter house, to which Mr. Mann will return later.

HERALD SQUARE.—Henry W. Savage's production of Everywoman returned to town Monday night, at the "timely" prices previously instituted at the Herald Square. The cast remains unchanged, except for the title-role, which is now played by Adele Blood, who has received commendation for her work from the press out of town.

HUDSON.—The first performance in America of Rostand's The Lady of Dreams, by Madame Simone, will be given on Feb. 28, at the Hudson Theatre. This play is new to Madame Simone in both French and English. When Madame Sarah Bernhardt produced the play in Paris she took the role that Madame Simone will act here, that of the princess. Within a few weeks Bernhardt will revive La Princesse Lointaine, when she will play the part of the poet lover, which in the American version will be played by Julian L'Estrange.

LYCEUM.—Margaret Anglin closes Saturday in Green Stockings, and will take that comedy on a long road tour next week. Gertrude Elliott will open in Preserving Mr. Panmure Tuesday night.

METROPOLIS.—The Cecil Spooner Stock company appeared last week in a rather perfunctory performance of Mrs. Wiggs of the Cabbage Patch. The company was reinforced for the occasion, and fine character work was done by Retta Villers, Gertrude Maitland, who was especially good in the title-role, and Violet Holiday. Miss Spooner was Lovey Mary; Rowden Hall, Billy Wiggs, and Howard Lang, Hiram Stubbins. This week, The Commanding Officer; next, anniversary week, The Woman in the Case.

NEW AMSTERDAM.—The big revival of Oliver Twist by Liebler and Company will come Monday night by special arrangement with Klaw and Erlanger.

PROSPECT.—The Deep Purple was the bill at the Prospect Theatre last week. Paul McAllister gave a strong portrayal of William Lake, Margaret Lee played Kate Fallon exceptionally well. Sue Fisher as Ruth and Irene Timmons as Doris Moore gave attractive performances. This week, Trilby.

WEST END.—The Chocolate Soldier proved a strong bill at the West End last week. Alice Yorke, Mildred Rogers, George O'Donnell, and Juanita Fletcher won merited applause for their singing. Charles H. Bowers as Lieutenant Bumerli, received many encores. This week, The Million.

ARNOLD DALY'S MORNING.

The guinea hen gave her morning under the rhubarbs; Arnold Daly chose the Hotel Plaza, and attracted a smart audience that filled the ball-room on Feb. 16. The most remarkable number on the programme was Mr. Daly's recitation of "The Ballad of Reading Gaol," an abridged version by Robert Ross, from the poem by Oscar Wilde. The prison cell, which the actor chose for his setting, was dimly illuminated by a single shaft of light through the barred window, which vaguely outlined the unhappy convict's figure in its dun uniform covered with black arrows. Mr. Daly's work was impressive and sympathetic.

A Comedy for Wives, by Owen Johnson, has not been done before in this country, but will be given again if one may judge from the amusement it afforded the audience. Jack Lightbody, at first overwhelmed with grief by his wife's disappearance, was talked by Jim De Gollyer into a mood for enjoying his newfound liberty when Mrs. Lightbody returned, contrite and sorrowful over her contemplated departure. Although it might have been played with a little more speed at the beginning, Mr. Daly and Mr. Tharp scored their points well by tasteful acting and rendering of lines. Mrs. Donald Brian completed the entirely competent cast, as Mrs. Lightbody.

Charles de Harrack, the Russian pianist, was warmly received on his American debut. His work is characterized by delicacy and facile control, fine feeling and lucid expression. He played "Tendre aveu," by Edward Shuett, and the aria from Lucia for left hand only. Cesari Nesi, the soloist, was an unmistakable hit in A Sole Mio and Pagliacci. His picturesque East Side garb only heightened the effect of his really delightful voice.

Charles Ross and Mabel Fenton in their travesty, Fedora's Defense, which they are playing in vaudeville, did some clever burlesque work pitched in a key of high absurdity. They were supported by Jennie Clifton.

The Balalaika Orchestra, sadly depleted in numbers, gave several selections, of which the best and most characteristic was Eyuchnem, Russian People's Song. Their work is too well known to need further comment.

MATINEE FRANCAISE.

With characteristic energy Beverly Sitgreaves carried out her plans for a rather unusual entertainment at the Hudson Theatre on Feb. 13. The whole of the varied programme was given in French to an audience that followed appreciatively the numbers of the matinee. Miss Sitgreaves and José Rubens from The Garden of Allah company, gave the leading sketch, Le Passant, by François Coppée. Both of the actors, in rendering this poetically conceived play, gave evidence of having been brought up under the influence of Sarah Bernhardt, for the romantic atmosphere of the idyll rather encouraged such a style. Miss Sitgreaves excelled in portraying the bitterer elements in the character of the Florentine courtesan; consequently her moments after Sylvia decided to send the innocent young troubadour on his way lacked something of the mellowness that one might have wished. The strength was there, but not the seductive softness. José Rubens's voice possessed the musical fullness and grace that gave him his best effects, but by his manner he also conveyed much detail. Le Passant was tastefully presented and understandingly played.

Miss Sitgreaves also appeared in imitations—or impressions, as she prefers to call them—of Bernhardt and Duse. She used the *pas-prisonier-mais* speech from L'Aiglon, the tribunal trial from La Sorciere, and a scene from Giaconda. Mr. Rubens recited a monologue, Enragé.

Madame Pilar-Morin opened the programme with the second act of L'Enfant Prodigue, a silent drama by Michel Carré, set to music by André Wormser. She was assisted by Helen Goff, who proved a skillful and graceful pantomimist, and by Harry Scarborough, who made himself clear without difficulty. Madame Pilar-Morin's deft work differed little from her previous performances in this role. She gave another sample of her artistry in The Actress, a dramatic monologue by Lawrence Sterner, in which the actress addresses seven different characters. Madame Pilar-Morin's amazing facility of expression, her accurate adjustment of voice and manner prove her one of the cleverest actresses on the American stage when it comes to the minutiæ of technique. It is incomprehensible that we should see her for only an occasional matinee when her talents would be invaluable to a manager.

Two soloists, Paul Dufault and Marie Gude, each sang a group of French songs, while Eugene Bernstein accompanied them at the piano. Miss Gude, trained and sure as she is, still lacks that timbre that stirs the heart. She chose her songs also from the class that is effective only through sheer delicacy of artifice: "Ouvre Tes Yeux Bleus," by Massenet; "Ninon," by Tosti; "Printemps Nouveau," by Paul Vidal, and "Fetes Galantes," by Reynaldo Halm. Paul Dufault is a pure joy, for his voice is sweet, full, and flexible beyond the ordinary. Although his three songs—"J'ai Pleuré en Rêve," by Georges Hue; "Oh, Si les Fleurs," by Massenet, and "Malgre Moi," by Pfeiffer—are excessively amorous in tone, he showed himself as complete a master of the playful style by choosing "Avec Mes Jabots" for his encore. This was one of the daintiest bits of the matinee.

THE ATLANTIC YACHT CLUB.

At the Waldorf-Astoria, on the evening of Feb. 7, the Knickerbocker Amateur Dramatic and Musical Society put on an aviation romance, On the Wings of Love, by Commodore J. Stuart Blackton and Alfred J. Doyle. This and the following dance in the Astor Gallery was the entertainment of the Atlantic Yacht Club on its mid-Winter ladies' night.

The plot, fragile in the way of musical comedy, narrates the elopement of Wilhemina Pusch with William White in his aeroplane, and the difficulties Madame Rene Duval had in choosing from half a dozen suitors. Comedy was contributed by a variety of characters, mostly of the simple country type dear to the stage.

On the Wings of Love is elaborately staged in four scenes and a film of motion picture, in which Commodore Blackton is an expert, as he is the head of the Vitagraph Company. The costuming was particularly tasteful and the specialties were effective.

As the members of the cast made their appearance they were warmly greeted by their friends in the audience, and Commodore Blackton, after his Teutonic labors as Major-General Pumpernickel, was called upon for a speech. Mrs. Blackton played the French widow with ease, and sang her song so she was recalled several times. One of the amusing parts of the play for friends was the sentimental song and scene by Emmet Lennon and Mrs. J. E. Ackland, both of whom showed voices of unusual quality. The comedians were Francis Weismann, Dorothy Mordoff, Harry Washburn, S. M. Spedon, and W. J. McCahill. The chorus was a triumph, and the dance by Jewel Hilburn a graceful interlude. The music was partly original and partly selected from Broadway successes. The cast follows:

Madam Rene Duval	Mrs. J. Stuart Blackton
Wilbur White	Emmet Lennon
Tanhauser Pusch	C. W. Van Nostrand
Wilhelmina Pusch	Mrs. J. E. Ackland
Major General Pumpernickel	J. Stuart Blackton
Hiram Jones	Francis Weismann
Lavinia Jones	Dorothy Mordoff
Ketchum Quick	Harry Washburn
Pullam Inn	S. M. Spedon
Prof. T. Tweedledum	W. J. McCahill
Flora White	Mrs. Wm. Miller
Edna Quimby	Beryl Hilburn
Clara Moisent	Carrie Birch
Rob Rovington	Edward Vincent
Ed. Dropworth	George Higgins

THE STAGE BIRTHDAY CALENDAR

GERTRUDE QUINLAN

February 21.

ELIZABETH BRICE, lately seen with Lew Fields in The Hen-Pecks, now returned to vaudeville, with Charles King, as a headliner.

DIANE OSTE, seen last summer in The Follies of 1912 and afterwards at the Broadway in The Never Homes, and now engaged for Florenz Ziegfeld's new Music Hall.

BRANDER MATTHEWS, for the past twelve years professor of dramatic literature at Columbia University.

JANE EVANS, who this season is playing the role of Nancy Vallier in The Runaway, supporting Billie Burke.

EMMA THURSBY, the famous operatic singer who delighted music lovers of some years ago.

FORREST WINANT, a hit last season in The Country Boy, and now on tour in the leading juvenile role in The Pink Lady.

ETHEL STRICKLAND, who is remembered in My Friend from India, Checkers, For Love's Sweet Sake, Way Down East, and countless other pieces.

LEONARD MERRICK, co-author, with Michael Morton, of The Imposter, in which Annie Russell starred last season.

HOMER B. DAY, press agent and business manager, a descendant of Sir John Day, England's noted dramatist.

February 22.

MARGUERITE CLARK, now in her second season in Baby Mine and who is shortly to star under William A. Brady's management.

GEORGE MONROE, who has lately known great Broadway renown in The Top o' the World, The Mimic World, The Midnight Sons, and The Never Homes.

ROSE KING, seen the fore part of this season as leading woman with the Lester Lonergan Stock, New Bedford, Mass.

BERTRAM WALLIS, who is playing the title-role in The Count of Luxembourg, at Daly's Theatre, London.

RUTH BOYCE, now in her second year in The Blue Bird, this season playing the role of the Boy-Lover.

JOHN E. HAZZARD, leading comedian with Fritzi Scheff, seen earlier this season in The Duchess and now in The Night Birds.

KATE ROBKE, remembered here for her work with Wyndham, Tree and Forbes-Robertson, and lately seen in The Hope at Drury Lane Theatre, London.

ETIENNE GIRARDOT, the very mention of whose name always recalls his inimitable work in the original production of Charley's Aunt.

GERTRUDE DE MONT, who has been playing ingenue roles with the Empire Stock, Paterson, N. J.

PAUL KER, who has scored quite a personal success in the role of Frederico Donatelli, the tenor singer, in The Million.

ALICE RUSSON, formerly with Fritzi Scheff in The Prima Donna, and last season on tour in the second company of The Arcadians.

JOSEPH TUOHY, recalled for his excellent work in Lillian Russell's company, in Wildfire and The Widow's Might.

ZOE ARTHUR, who appeared with The New Theatre Company in Sister Beatrice, Vanity Fair, The Piper, The Blue Bird, and The Arrow Maker.

BENEDICT W. MACQUARRIE, who is playing the leading role in the second company of Baby Mine.

AGNES ARDECK, who was the first actress to play Mistress Nell, after Henrietta Crosman, and who married and left the stage some time ago.

EUGENE RODER, long in the cast of Havana and who is generally to be found in the Shubert musical productions.

ROBERT CUMMINGS (instead of February 2nd, as previously announced), who continues in a dramatic sketch in vaudeville.

February 23.

FREDERICK WARDE, this season playing the role of Nobody in the Western company of Everywoman.

RUTH ALLEN, now in vaudeville as chief support to Edgar Atchison Ely in the sketch, Billy's Tombstones.

EDGAR KENT, who continues a second season in the role of Lieutenant John Sayle in Pomander Walk.

LOUISE MULDNER, once Juliet to Rossi's Romeo, and this season Frau Vogel in Uncle Sam, previous to which she was for three years in The Melting Pot.

WILLIAM BONELLI, who has lately turned his hand to musical comedy, seen in The Follies of 1909 and also in the brand of 1911.

DOROTHY GODFREY, now on her way to the Pacific coast with the third company in The Pink Lady.

WALTER CLUXTON, appearing at the Thirty-ninth Street Theatre as Jacques in The Butterfly on the Wheel.

MARGARET IRELAND, whose successful novel, The Awakening of Helena Richie, was such an admirable vehicle for Margaret Anglin two years ago.

February 24.

VICTOR MOORE, who has been quite successful in his new play, Shorty McCabe, which was especially well-liked in Chicago.

AGNES ELLIOTT SCOTT, who shares with Keith Wakeman the leading roles in Robert Mantell's Shakespearean repertoire.

BERTRAM LYTELL, now at the Alcazar Theatre, San Francisco, and who will again head his own stock in Albany, N. Y., this Summer.

GERTRUDE SHIRLEY, seen on tour this season in the role of Rosie in The Girl in the Taxi.

February 25.

FRANK J. MCINTYRE, who this season entered the stellar arena, under Henry B. Harris's direction, in Snobs.

GERTRUDE QUINLAN, lately seen in Chicago in Lew Fields's production of Hanky Panky, at the American Music Hall.

ENRICO CARUSO, whose appearance upon the stage of the Metropolitan Opera House is always sufficient to draw immense audiences.

BURFORD HAMPDEN, the clever English youngster, specially imported this season to play the boy, Tyltyl, in The Blue Bird.

ALFRED HICKMAN, whose last most notable work hereabouts was in the original production of The Lily.

FRANK MCINTYRE

February 26.

PAULINE HALL, of the glorious Krmnie days, and who is apparently in temporary retirement, appearing two years ago in Wildfire.

BUFFALO BILL, who has carved his own special place in the Hall of Fame and who has announced his retirement from public life.

EMMA DUNN, who has made rather a specialty of maternal characters, now in vaudeville in the sketch, The Baby.

AUGUSTUS PITOU, the veteran manager, who is shortly to conclude a business association of twenty years as manager for Chauncey Olcott.

MARIE MALLON, who appeared in Chicago the fore part of the season with Thomas W. Ross in An Everyday Man.

J. H. BARNES, equally well-known upon both sides of the Atlantic and who was lately Banquo to Sir Herbert Tree's Macbeth.

JAMES STEVENS, who is now entering his second year in the part of Passion in Everywoman.

February 27.

ELLEN TERRY, who it is to be devoutly wished will soon return to the active professional stage, the lecture platform claiming her talents these past three years.

EMILY STEVENS, whom we have seen all too briefly this season, for a fortnight only with Cyril Scott in Modern Marriage.

JEAN MOUNET-SULLY, the distinguished French actor, of the Comedie Francaise, and who appeared here for a short time in an elaborate repertoire, at Abbey's (now Knickerbocker) Theatre, in March, 1894, being his one and only visit to this country.

LEE KOHLMAR, who has made quite a success this season as Jake Rothschild in Maggie Pepper, supporting Rose Stahl.

GEORGE STUART CHRISTIE, lately seen on the road with William Hawtrey in Dear Old Billy.

JOHNSON BRISCOE.

White, N. Y. Olive Ulrich. George Ladecker. Burrell Barbaretto. Marie Cahill. Harry Conor. Howard Pascal. Evelyn Carter Carrington. Alice Gentle. Harry Fairleigh.

MARIE CAHILL IN THE OPERA BALL

PERSONAL

AUGARDE.—Adrienne Augarde has not been to our shores, which she found so hospitable three years ago, since the days of The Dollar Princess. She will lend brilliancy and charm to Werba and Luescher's forthcoming production of The Rose Maid. Miss Augarde is a niece of Amy Augarde, the prominent English singer of light opera. Like most others who have attained success in musical comedy, Adrienne started in the chorus. She did not spend much time in getting started, however, as she was soon playing roles, notably in George Edwardes's production of The Duchess of Dantzic. In 1904 she created the title-role of Lady Madcap at the Prince of Wales's. She then made her first trip to America to appear here in The Duchess of Dantzic, and in two months was in London again originating one of the Little Michus. After See-See and The New Aladdin, she entered straight drama in Clancarty and The Sins of Society. After a season with Beerbohm Tree at His Majesty's, she came to America to play Daisy in The Dollar Princess. Miss Augarde has individuality in beauty and in what she does.

AMES.—Winthrop Ames has always been associated in the public mind—and deservedly so—with what is praiseworthy in the drama, even before he accepted the difficult post of direction at the New Theatre. Consequently, playgoers are expectantly awaiting the outcome of his new venture as a producer in New York. He is undertaking what appeals to many as an ideal task—the presentation of thoughtful plays in in a miniature but perfectly appointed theatre. In fact, his new playhouse is to be called the Little Theatre, a title which—while not particularly euphonious—is clearly indicative of its character. There was a period of miniature in painting, and now we have come to an analogous development of the stage, a natural reaction from the circus tent effect which preceded it. The reaction started in Europe, and Berlin and London have had their pocket editions of the stage for some tiime. Mr. Ames is pre-eminently qualified to introduce the same idea in its extreme form in New York, and whatever he does in the Little Theatre will command attention. His name carries with it the assurance that the plays will be chosen with intelligence and care and will be staged with taste and dignity. He is now free to pursue whatever policy he will, and the initial bill, The Pigeon, by Granville Barker, indicates that Mr. Ames is ready to do the right thing by a public which does not check its mind with its hat and coat at the door. It is greatly to be hoped that the public will meet Mr. Ames half way and won't insist on depositing all mental luggage in the coat-room.

CAHILL.—Marie Cahill, again dispensing blonde comedy in New York, has almost as good a song as as "Nancy Brown" in The Opera Ball, at the Liberty. "Nancy Brown" was the big milestone in Miss Cahill's career, and came after several years of stage activity. Of course, the date of her debut can be given, but nothing is important except that it was in a soubrette role in Kathleen Mavourneen. The theatre was somewhere in Brooklyn, where Miss Cahill was born. After some years in modest obscurity, during which she played in London, she played in a melodrama, Sporting Life, at the Herald Square, in 1898. In Three Little Lambs she attracted her first notice of any importance. And 1902 was the year of Miss Cahill's rise, which came in Lillian Russell's The Wild Rose. She happened on her "Nancy Brown" song success, and since then has been an annual stellar delight to those with whom theatre-going is a habit. Her husband, Daniel V. Arthur, who has always been prominent as a manager in and out of controversies, has had charge of her productions. Miss Cahill is known as the champion of the fully draped chorus girl. She is amusing enough in herself to rise above her material, which she gracefully and vocally does with the Americanized version of Der Opern-Ball.

THE FIRST YEAR OF THE DRAMA LEAGUE OF AMERICA.

Organized April 25, 1910, by delegates from forty-three clubs of Chicago, and starting active work a year ago in October, the Drama League has in one year spread its influence over thirty-one States, and has members, also, in Canada and England. Its circle of influence numbers over 20,000 through its affiliated clubs. With no paid workers, with a total income during the first year of less than $1,000, the league published four courses for drama study, 6,000 of each; 8,000 copies of reading lists, and 2,000 copies of a list of plays for children. It has carried through publicity work which caused its ideals to be known all over the country. It was mentioned on 300 Chautauqua platforms this Summer, and the subject is being presented at 200 teachers' institutes in different portions of the country. Tremendous interest is being expressed by teachers and professors, and many prominent magazines have had articles on the subject. The General Federation of Women's Clubs of the country has put its drama department under the direction of the league.

In Boston and Philadelphia are definitely organized and affiliated branches, and in Pittsburgh and Kansas City centres are planned. In Birmingham, Ala.; Salt Lake City, Utah, and Boise, Idaho, centres are established.

In Chicago itself the league has a definitely organized theatre-attending membership. Its bulletins of worthy plays are issued to 8,500, and are posted in clubs, universities, book-stores, the Art Institute, drug-stores, and other prominent places. So uniformly does this clientele respond to the call of the bulletin that managers have testified to the absolutely appreciable influence exerted by the bulletins. More than one manager has admitted that within forty-eight hours of the time the bulletins are in the mails the effect can be noticed at the box-office. During last season the league bulletined fourteen plays. These plays were not all financial successes, but in most of the instances the management was able to feel the influence and assistance of the league. In the case of one of the successful plays of last season, the management admits that its success was partly due to the league. These are definite big results for one year. In at least twenty-five clubs the league has helped to start courses in drama study for the year. It has organized and is conducting a junior branch for the purpose of helping children in a study of the drama.

To have spread a knowledge of its work through thirty-one States, to have attention and requests for co-operation from England, to have teachers all over the country interested and inquiring about the movement, to have managers admit that they have been benefitted by the league's support, to have managers and producers, actors and dramatists approaching the league with requests for co-operation and support, is a distinct achievement for a body of volunteer workers in a year on an income of less than $1,000.

Well organized in eight departments, with competent, skilled committees of experts, the league stands ready to do an even larger work this year. Membership in the league is open to any one. It is only $1 a year, and guarantees its members receipt of all current bulletins and study courses, the quarterly list of recent publications, the privilege of consulting in regard to work with children, amateurs, lecturers, etc., as well as attendance at all league meetings.

MARJORIE A. BEST, President.

Sarony, N. Y.

ADRIENNE AUGARDE

MAY IRWIN'S PLAYHOUSE.

May Irwin is going to have a theatre of her own, right among the quality houses that cluster about Longacre Square. For some years she has owned the lots numbered 155 West Forty-fourth Street and 156 West Forty-fifth Street, each directly behind the other. On Feb. 15 she acquired the two adjoining lots in Forty-fifth Street, giving her entire possessions in this block a frontage of 21 feet in one street and 62 feet in another. Each lot is 100 feet deep.

The actress proposes to build on this property a little theatre to be called May Irwin's Playhouse, and to have its front door in Forty-fourth Street. She means to devote the house to comedies of the sort with which she has been associated in recent years.

Henry B. Herts, architect of more than a few theatres in New York, will design the new house, and it will be directed by Miss Irwin's present managers, Eisfeldt and Anhalt.

REFLECTIONS.

Mrs. Felix Morris, having closed her season with The Scarecrow company, sailed on the *Laconia* Feb. 3, for the Mediterranean trip.

The case against the Irish Players in Philadelphia has been discontinued, and the $5,000 bail put up to assure their appearance at trial has been returned.

THE MATINEE GIRL

WELCOME, Marie Cahill. You are like the first bunch of yellow jonquils that tells us Spring is near. You route the croakers who say that by absence from Broadway an actress deteriorates. Your touch is surer than ever. You breathe more vitality than before into a song. The bloom on your comedy is as delicate. If there is on the spinning globe a more artistic singing comedienne her hiding place is unknown.

"Poems and Sketches by Jerry L. Cohan," is the title of a neat, red, cheerful volume that has reached my desk. The book discloses the fact that George Cohan acquired his gift of rhyming through the good old channel of heredity. Mr. Cohan, Sr., versifies entertainingly of many topics of life and the mimic art. He pays somewhat caustic attention to "Frenzied Critics," and to the "Matinee Idol." "The First-Nighter," the "Touch at the Stage Door," and the "Stage-Doorman's New Year" reveal the author's life-long and heart-deep knowledge of the theatre. "Philosophize" and "Middle Age and Hope" are in a literary sense the worthiest parts of the collection. The volume, privately printed, bears the inscription of the veteran fun-maker.

"Uncle Orrin" gives promise of becoming a stock phrase as popular on the Rialto as "Uncle Jack." While "Uncle Jack" refers to John Drew, who has long been a helpful and inspiring institution to appreciative nephews and nieces, "Uncle Orrin" has reference to Orrin Johnson. Mr. Johnson, who is himself an assiduous student of music, he having a robust dramatic tenor, has a winsome brunette niece of nineteen, who in stature, graces and ringing soprano, is a replica of the Alice Neilsen we remember in The Serenades, The Fortune Teller, and The Singing Girl. Gertrude Shannon is a Kentucky maiden and grandniece of Sidney Lanier, the favorite poet of the South. It is Mr. Johnson's darling aim to educate Miss Shannon for such roles in grand opera as were sung by Madame Trentini. She sails March 2, chaperoned by her mother, for Florence, where she will be a pupil of Lombardi.

Gertrude Bryan is the most chaperoned young person in town. Maude Odell is the unformidable dragon. As faithfully as Ada Dwyer did her vicarious mothering of Eleanor Robson, the Junoesque brunette of Little Boy Blue is watching over the youthful player of the title-role. Every morning Miss Bryan receives instructions, spiritual and practical. Every evening Little Boy Blue goes through her Odell catechism.

The sign, "Coming, Miss Stella Hammerstein," painted on the front wall of the Victoria, is a sign to the stream of humanity that eddies around Seventh Avenue and Forty-second Street of the survival of the daughter. A few short years ago Stella Hammerstein told her celebrated father that she was going on the stage. Oscar Hammerstein told her she was not. She has not only gone on the stage, but she will soon appear on the stage of the playhouse built by her father and managed by her brother. If Miss Hammerstein's "turn" includes living pictures she might pose with her foot on the neck of the indomitable impresario, her triumphant right arm aloft, and her attractive lips forming the words, *Sic semper tyrannis*, but we know that, while she might do this for business, her real sentiment, often expressed to her proud father, is that he is "a dear old duck."

Inspiration for plays comes from everywhere, anywhere—a few of the critics declare from nowhere. Cyril Scott is appearing at Daly's this week in The Fatted Calf. The picture on this page was taken last Summer on the lawn of the matinee's idol's suburban home at Bayside. Though the coincidence is striking we do not assert that the play is an expansion of the photographed scene, nor yet that, while the star of the piece, Mr. Scott is playing the title-role. Now if the title were "Lean Kine"—but, never mind!

Chauncey Olcott hits off with a phrase the fussy folk who exasperate themselves and every one in their neighborhood. Though he used it first about himself I deny the application. "Bad thing to care too much about trifles," he said, coming off the stage after singing "My Sweetheart Is a Girl That Looks Like You." "I pick up a shoestring and it becomes a hawser."

White, N. Y.

CYRIL SCOTT AND HIS FATTED CALF

Frederick Paulding is doing what all good actors should sometimes do, giving the benefit of his experience, in the form of teaching the young dramatic idea how to shoot. In his studio at Rutherford, N. J., and in the homes of smart pupils on Fifth Avenue, he is drawing upon his memories of twelve hundred nights as Romeo to train young Juliets.

I saw Mr. Paulding recently as the guest of honor and sole entertainer on an afternoon when all the oldest names of New York seemed to have taken on themselves flesh and blood, and to be gathering about the actor and stage-director in a dance of delighted appreciation.

When Maude Odell talks she always says something worth hearing. I drew near a group of which the picturesque comedienne of Little Boy Blue was the centre at a recent luncheon and heard this:

"No, I don't mind hauling Mr. Harlan about the stage. He is my human punching bag and keeps down my flesh. When I have finished my season I expect to be strong enough to draw up goods from the boats at my Summer home at Cryder's Point, instead of using the derrick."

And this: "I began on the dramatic stage, and I have offers to go back. But I prefer musical comedy. It is a greater character developer. Yes, I can prove it. Watch the methods in dramatic work." Drawing together her graceful shoulders, "They are always like this. It is repress, repress, repress. In musical comedy it is this." She flung her arms wide. "It is expand, expand, expand. The character broadens. The legitimate develops the mind, but musical comedy develops both mind and heart. The finest persons I have ever known on the stage are those in musical comedy. Take some poor little chorus girl earning $18 a week. If she falls in the dance and sprains her ankle, in five minutes there's another eighteen-a-week at your elbow saying: 'Would you mind putting your name down on this paper for something for Susie?'"

Over a pistache ice I saw her flash her lightning-like eyes at a questioner and reply: "Yes, I take long walks every day. I'll do a marathon with you around Manhattan Island next Sunday. It's only thirty-five miles. Exercise is health and I've pinned in my memory what Charles Frohman told me, 'Health is magnetism, and magnetism is success.'"

Arthur Forrest told it, and what's good enough for that actor of high ideal to tell is good enough for me to print. The Mansfieldian graduate has a friend who is the husbandette of a suffragette. Complained the husbandette, according to Mr. Forrest:

"I don't mind my wife's speaking at meetings and joining the street parades, but it isn't right for her to put blue ribbons on my shirts to fool the baby."

When Lewis Waller joins the producers of plays I predict that he will be a popular one. He is so unfailingly polite. It is a cause of personal delight to read on the billposters that he does not merely "offer" a production. He "begs to submit" it.

"Where's Dave?" asked a Lamb, scanning the pasture on Forty-fourth Street for a glimpse of Peter Grimm.

"Oh, Warfield doesn't keep late hours since he began making his collection of snuff boxes. Hurries home after the performance every night to play with them."

The second Lamb spoke truly. On entering the drawing-room of the handsome Warfield apartment at Central Park West and Seventy-third Street, the first object the eye encounters is a gilt cabinet wherein is spread an exhibit of snuff boxes of all countries and most periods; snuff boxes of ivory and silver, snuff boxes of gold filigree, snuff preservers mounted in gems that sparkle as overwhelmingly as a queen's ransom. They are Mr. Warfield's hobby, and he denies not that when he comes home weary after playing the ghost he rests by gloating over the precious snuff boxes as a miser over his coin.

Edwin Ellis says that the small boy as a discourager of matrimony is not to be compared in diabolicalness with the small girl. Mr. Ellis is an authority, for he has a small niece.

Mrs. Edith Ellis Furness, the playwright, and sister of Mr. Ellis, honored him by an invitation to a tea at which he met several charming young women of the stage and of society. The first aid to Get-Rich-Quick Wallingford was, he thought, making progress with the loveliest of the buds, when his small niece broke a romantic silence employed by the actor in sounding eye depths, with "My Uncle Ned is an old bachelor."

The frowning silence which greeted this remark by no means disheartened the little tormentor.

"And he never will marry no one," she continued. "I know, cause I asked my toy planchette and it said 'No, he won't.' I asked it why and it wrote, 'Cause he's too d——d old.'"

Margaret Illington may produce Romeo and Juliet at two special matinees, playing Juliet at the first and Romeo the second. Admirers are urging the ambitious young actress to perform this difficult feat. When Miss Illington fears to undertake this and other hard tasks she looks for courage to this acrostic, addressed to her by Clay M. Greene, after he witnessed her performance in The Thief, and which hangs in her dressing-room or drawing-room, but never long beyond her sight:

Majesty is thine to thrill the mass,
And give to art the crowning of its glory.
Refulgent, though it be in every phase,
Gleaming through the play's unfolded story.
All that its scenes demand are mine to give.
Recording deep in every listener's heart.
Ennobling memories that ever live
To limn afresh the better things of art.

In retrospective mood back through the years,
Living again with great, dramatic scenes,
Let me compare their power o'er laughs and tears,
In truth with one who shines for future ages.
None that I knew was more convincing, truer,
Gentler in anger or so keen in woe.
Then now canst laugh at envy, fame's undoer,
O Queen triumphant, once ambition's wooer—
Now shalt thou lead in Thespis's passing show.

This is an echo of the banquet on Founders' Day at the Players, when they gave a silent toast to the memory of Edwin Booth, then repeated intimate stories of the most poetic genius and personality on the American stage. Mr. Booth had himself told in the presence of the narrator the story, which indicates where he stood in the generations-long controversy as to how much a stage part must be felt, how much enchained and directed.

"I was playing The Fool's Revenge," he said, "and suddenly I felt inspired. In the box sat my little daughter. Thinking of the tortures being inflicted upon the heroine of the play and my own helplessness were I in the same situation, as the father I represented, my rage burst its bounds. I thought I had given a great performance. After the play I said to Edwina: 'Dear child, seeing you sitting in the box made me realize the depth of the part I played. You inspired me.'

"'I am sorry, papa,' she answered primly, 'for you gave the worst performance of it I ever saw.'"

THE MATINEE GIRL.

REFLECTIONS

Charles Phillips, editor of the San Francisco *Monitor* while on a hurried trip East, gave a talk on "Wholesomeness in the Drama," before the McLean Drama School in Chicago, on Jan. 24. Mr. Phillips has many friends in the profession, and takes a lively interest in theatrical matters.

Charles Frohman is postponing the production of Primrose, by Flers and De Caillavet, until next season. At the same time he will present The Assault, by Henri Bernstein, which has just been done in Paris. Bernstein is also writing a play for Ethel Barrymore.

On Feb. 13, at the Hotel Plaza, Nancy Barbee, of Kentucky gave a recital of negro and mountain dialect. She was assisted by Mabel L. Sturgis, who sang folk songs.

The Professional Woman's League is giving a series of progressive euchre afternoons on the second and fourth Tuesdays of each month, under the direction of various members of the club.

Walter Mack, known along Broadway as "the Million Dollar Kid," has returned to vaudeville. Mack is featured as the comedian and baritone singer, with a quartette.

Henry Miller has in rehearsal a new play by A. E. Thomas, called The Rainbow, which will be presented in New York within a few weeks. The Rainbow is a comedy and calls for a large cast. The story is laid in New York and the Riviera. Mr. Miller will create the leading role.

Constance Collier and her husband, Julian L'Estrange, have begun suit against Joseph M. Gaites for salary alleged to be due them from the production of Thais, and also for their passage money between London and New York. Miss Collier says Gaites owes her $2,100, while her husband asks for $775.

Jane Gray, who has been Mrs. Dallas in The Concert, was operated on for appendicitis on Feb. 7. She is well on the road to recovery.

The entire Gaiety Theatre was occupied on the evening of Feb. 14 by the members of the Leap Year Dancing Club. The performance of Officer 666 was followed by a dance at the St. Regis.

A Western organization recently placed these plays on its index expurgatorious: Miss Innocence, Desperate Chance, The Hypocrites, Kreutzer Sonata, Sapho, The Blue Mouse, The Soul Kiss, The Girl From Rectors, The Easiest Way, The Girl in the Train, The Girl in the Taxi, Alma, Wo Wohnst Du? La Samaritaine, Three Weeks, Salome, Queen of the Moulin Rouge, The Shrewing up of Blanco Posnet, Rebellion, Thais, Miss Hoffman's Russian Dancers.

The gross receipts for the opera season in Chicago amounted to $270,000. It is interesting to note that tickets were reduced to one dollar in the balconies, and that Chicago now dreams of hearing grand opera next season for fifty or seventy-five cents. The Chicago company of three hundred and twenty persons then visited St. Paul and St. Louis, and last week opened in Philadelphia for a six weeks' engagement. Tuesday evenings are spent in New York, and Thursdays in Baltimore.

Charles Frohman has secured the American rights of the musical comedy, The Girl from Montmartre, now running in Berlin and Vienna. The piece is an adaptation of The Girl from Maxim's. Mr. Frohman proposes to make up a special cast and produce the comedy this season.

The Red Widow will close at the Astor on Saturday night, Feb. 24.

Members of the Seventy-first Regiment attended Little Boy Blue at the Lyric in a body on Wednesday evening, Feb. 7.

A St. Valentine's Day matinee of The Trail of the Lonesome Pine was given at the New Amsterdam Theatre. Hand-painted souvenirs were furnished.

Thomas A. Wise and Douglas Fairbanks, co-stars in The Gentleman from Mississippi, make their vaudeville debuts in separate sketches at the Fifth Avenue Theatre this week. Mr. Wise appears in A Chip of the Old Block.

Winthrop Ames has announced that the curtain of the Little Theatre, which will be opened the first week in March, will rise at 8.45 p. m., instead of 8.15 or 8.30, as is the custom in other Broadway playhouses. Because of the revolving stage that is being installed in the theatre, Mr. Ames figures on saving at least fifteen minutes in every performance in the setting of scenery.

Bought and Paid For is said to be drawing $3,000 business every day at the Playhouse. The seating capacity will allow for a daily sale of only 1,400, the proportion of advance sales making bright prospects for a long run.

Four baby lambs have appeared in the Hippodrome stables within the past two weeks. Master Milton Shubert, nephew of Lee and J. J. Shubert, named the first pair Mutt and Jeff. The second pair he called Gaby and Plicer.

Thirty theatrical agencies representing the Chicago branch of the Theatrical and Vaudeville Agents' Association of America, adopted resolutions last week to discourage the attempts of girls without theatrical experience to obtain stage engagements through their offices. The agents are cooperating with the Chicago police in an effort to stop a panic of stage-struck girls running away from home.

A. H. Woods will send out two companies of Little Nemo, the first on Aug. 15, and the second on Aug. 27. The Widow Wise, another musical play, taken from drawings and verse by Loomis and West, will open on Labor Day in Atlantic City.

Clara Faurens, from the Moulin Rouge and the Folies Bergère, Paris, arrived on the *Kronprinz Wilhelm* last week, to succeed Gaby Deslys at the Winter Garden. Mlle. Faurens brought with her an imposing repertory of costumes, jewels, songs and dances.

A verdict for $7,500 damages against Jack Johnson has been obtained in the London Sheriff's Court by the MacNaghten vaudeville syndicate. Johnson was accused of breach of contract in failing to perform at Bradford, Blackburn, and Burnley in October.

Dr. William Seeley of New York, nephew of the late P. T. Barnum, has secured a decree of divorce in Reno from Mary Seeley. The action was not contested.

Amelia Bingham told the Rainy Day Club at their meeting recently that New York was the most moral city in the world. The meeting in the Hotel Astor was attended by presidents of sixty women's clubs.

An audience of 250 at the Variety Theatre, No. 407 Sixth Avenue, was invited outdoors on last Wednesday night to witness a fire in the Merchant's Cafe, next door. Lieutenant Estabrook of the West Twentieth Street police station extended the invitation, and the pianist played a recessional. The exit was orderly. Damage to the cafe, $5,000.

George Kelting, known as the somewhat different cartoonist, has just closed a successful tour of the Southern states, when his method of turning out unique sketches attracted favorable notice. Mr. Kelting is at present, resting in Philadelphia, where contracts for Eastern engagements await his consideration.

Carl Benton, formerly musical director with Lulu Glaser, has joined Bailey and Austin.

I. H. Greene, who is playing Prince Gortschakoff in W. H. Thompson's act, The Wise Rabbi, and Abigail Marshall are the joint authors of "Creswick's Find," a short story of the West Australian gold fields, in the *Popular Magazine*.

On April 12, in Carnegie Hall, Mortimer Kaphan will give portrayals of some of the best known Dickens characters, using the Cruikshank pictures as make-up models. Mr. Kaphan will be assisted by Baroness von Schomberg and a symphony orchestra.

Theodore Burt Sayre, author and owner of Love's Young Dream, which Fiske O'Hara is playing, brought suit in St. Paul, Minn., to recover percentages which he alleges have never been paid to him. In the suit he involves Robert E. Irwin and his company, Fiske O'Hara and his company, Myles Murphy, Theodore L. Hays, Litt and Dingwall, and A. W. Dingwall.

A decree of divorce was granted in Pittsburgh on Feb. 12, separating Louise Scott from her husband, Michael Kornblum, an optician.

The Department of Justice has begun in Washington an inquiry into the National Association of Bill Posters, seeking to ascertain whether or not that organization constitutes a trust.

Two more ticket speculators, Henry Rosen and David Golden, were rounded up by the police at the Winter Garden on Feb. 11 and were fined $10 each.

Three thousand persons of more or less prominence will appear at Earl's Court, London, in a Shakespearean tournament now being arranged by Mrs. George Cornwallis West, formerly Lady Randolph Churchill.

Lieut. David Bingham, of the Coldstream Guards, grandson of the Earl of Lucan, and Lady Rosabelle St. Clair Erskine, daughter of the Earl of Rosslyn, were married in London, England, on Feb. 10. The bride's father will be recalled as a playwright and actor who sought to regain fallen fortunes at Monte Carlo, but failed, claiming that with more money he might have won all. Sir Hiram Maxim allowed him to try his system with stage money, but the system failed dismally.

At request of Mrs. Nathan Straus, honorary vice-president of the Beth-El Society of Personal Service, Cohan and Harris will give a benefit performance at the George M. Cohan Theatre on March 3.

Otto Hauerbach is at work on two new musical comedies for early production.

Katherine Grey has been induced by Martin Beck to enter vaudeville. She will be seen in a one-act play by McKee Rankin called The Wages of Sin at the Palace Theatre, Chicago, on March 4, the cast including Ralph Delmore and Emmett C. King.

Nicholas Orloff, now starring in Russian plays on the East Side, has commenced rehearsals of a sketch, Vengeance, which he played for 150 nights in St. Petersburg and which he means to offer here in vaudeville.

Fear, a playlet of the Southwest, is an early booking on the Orpheum Circuit. The characters are all men.

In a recent issue of THE MIRROR the names of Alexander Leftwich and Norma Mitchell were inadvertently printed in the cast of The Truth Wagon instead of those of Harold Leftwich and Maud Gilbert.

A factory building adjoining the Lipsin, formerly the London Theatre in the Bowery, burned during the performance on Feb. 10, but the audience was dismissed without panic.

Ray Dodge and Agnes Richter, of the Winter Garden company, were married in this city on Feb. 11.

Augustus Post, the aviator, appeared in vaudeville in this city on Feb. 11, giving moving pictures of aerial inventions and lecturing upon them as part of a publicity campaign undertaken by the Aero Club of America.

James T. Powers is rehearsing a new musical comedy, Two Little Brides, by himself and Arthur Anderson, with music by Gustave Kerker. In the cast are Frances Cameron, Grace Kennicut, Arthur Lawrence, Arthur Clough, E. H. Kelly, Louis London, and Gilbert Clayton.

Correspondence was made public last week whereby it was seen that Margaret Anglin withdrew Henry Arthur Jones's play, Lydia Gilmore, after consulting Mr. Jones and suggesting that he rewrite the drama according to the outline originally submitted to Miss Anglin.

Marie Doro has been rehearsing in costume for Liebler and Company's revival of Oliver Twist, in which she will play the title-role, opening at the New Amsterdam Theatre on Feb. 26.

Victor Herbert and his orchestra of one hundred pieces, combined with the Walter Damrosch Symphony Orchestra, composed of a like number of musicians, will be two features of the William T. Francis testimonial at the Century Theatre on Feb. 25.

The Jarrell company in A Night at the Carnival are meeting with success in the Middle West. The act is booked until Spring, when the company comes East for a New York opening. The roster includes Marie Van Etten, William Echols, William A. Milano, and Agnes Alvin.

Gerald Griffin completed his seventy-seventh week in the tabloid version of Other People's Money, when he left the Alhambra. As he has lost only two weeks in this time, it seems to have constituted a record.

H. Henry writes to THE MIRROR his forcible dissent from the views of those whose opinions were quoted recently in the symposium on "The Stage Gentleman," for he feels that scant justice has been done the actors.

Beulah Poynter is bringing herself to daily notice by distributing calendars among her friends.

William A. Brady has issued a "blanket-sheet" circular quoting the Buffalo notices of Little Women, and telling of the big week's business done in that city by the new play.

George E. Lask's playlet, Love's Young Dream, adapted from a Charles Dickens's story, and presented last week by the Orpheum Players, Cincinnati, will be used in vaudeville next season. J. R. Amory will play old Cobbs, and a company of six, special scenery and effects will be carried.

May Anderson was called to Topeka, Kan., on Jan. 31 by the sudden death of her father, Major T. J. Anderson.

Rex Beach, novelist and dramatist, is confined to a dark room in this city, threatened with loss of sight. He and Fred Stone went hunting in Alaska four years ago and the cold affected Beach's eyes. It is hoped that he may recover promptly.

Howard Sloat will close with Over Night on Feb. 17, and will produce a new one-act farce, Love in 20 Minutes, by Augustin MacHugh, which was successfully produced by the Harlem Opera House Stock company.

William Hawtrey and his London players in Dear Old Billy, now in their thirty-sixth week, will start East in March and finish the season in the Maritime Provinces when Mr. Hawtrey will begin rehearsals of a new play to be produced in Chicago in April.

M. B. Leavitt has written a book, "Fifty Years in Theatrical Management," which will be issued next week by the Broadway Publishing Company. It will contain 900 pages with 500 portraits, and the subscription edition will be limited to 2,000 copies.

A son was born to Mr. and Mrs. Robert Lanyon (Olive Ward) in St. Louis, Mo., on Feb. 6.

Mrs. Herbert Sanford Howard began on Feb. 5 a series of readings on Maeterlinck's "Sisterhood of Noble Women," at the Temple of Fine Arts, Berkeley, Cal.

Ernest Alfred Bendall has been appointed joint examiner of plays with Charles Brookfield in London.

Eugene Walter's The Easiest Way was produced at the Globe Theatre, London, on Feb. 10, the critics varying much in opinions of the play and its prospects.

Mlle. Venture has succeeded in Paris in Andre Dumas's and Sebastian Leconte's new drama, Esther.

Lawrence Anderson, grandson of Lawrence Barrett and nephew of Mary Anderson, has been engaged for Sir Herbert Beerbohm Tree's company.

Robert Smith, a Boston fishman, recited Hamlet's Soliloquy for an uncle in Ireland thirty years ago, and now the uncle, remembering the performance, has bequeathed Smith $200,000. The heir will forsake fish, but has not announced his intent to go in for Shakespearean drama.

Ethel Dickens, a grand-daughter of the late Charles Dickens, has cabled her thanks to Joseph H. Choate, chairman of the American Dickens Fund, for the prompt response to the appeal in behalf of herself and her four sisters. The American subscription list will be held open for a few weeks to come.

Fire which did $1,500 damage in the Picken Building, West 125th Street, on Feb. 10, for a time threatened to communicate to the West End Theatre where Dockstader's Minstrels were playing. But the minstrels had all the burnt cork needed, so the firemen put out the flames.

Another valuable fur coat was stolen in a New York theatre on Feb. 9. This time the loser was Mrs. William Levey, of 509 West 110th Street, whose coat, valued at $600, vanished from a box at the Playhouse.

Catherine Kilkenny, of 1,837 Crotona Avenue, died suddenly on Feb. 10 while attending Margaret Anglin's matinee at the Lyceum Theatre.

Willis Granger, now with The Gamblers (Eastern), has written a new play, The Crimson Clique, that is said to deal cleverly with the thief theme.

Gertrude Vanderbilt brought suit before Justice Hotchkiss, in this city, on Feb. 15, for divorce from her husband, Robert L. Dailey. The Justice declined to grant the plea on the evidence submitted, but allowed another week for the plaintiff to gather more complaints.

Ollie Briscoe makes her vaudeville debut at the Orpheum, Brooklyn, this week.

Alexandra Viarda appeared at Lakewood, N. J., on Feb. 15, in an English version of The Bride of Messina.

Ray Cox, late of The Never Homes, is appearing again in vaudeville before Summering in Europe.

Kitty Gordon denied last week a rumor that she is soon to appear in vaudeville, stating that she is under contract with Joseph M. Gaites for three years.

Manager Charles Dillingham was able to leave the German Hospital last week, having recovered quickly from a serious operation, and has gone South to recuperate. He expects to resume his duties at the Globe Theatre in a fortnight.

Isabel Irving will appear with Gertrude Elliott next week at the Lyceum Theatre in Pinero's Preserving Mr. Panmure.

F. A. Hurlbert, of the General Electric Company, and Elisabeth Graham, lately with James T. Powers in Havana, were married in this city on Feb. 15.

Arthur Hammerstein has commissioned Otto Hauerbach to write the book and lyrics of a new operetta in which Emma Trentini will appear next season, opening at Syracuse on Oct. 7.

Lee Shubert, after a month abroad sailed from England on the *Lusitania* on Feb. 17.

The third company presenting Bunty Pulls the Strings opened in Montreal on Feb. 19.

The second French matinee will occur at the Hudson Theatre on March 1. Madame Pilar-Morin appearing in pantomimes new to America.

Sophye Barnard will resign from The Red Widow on Feb. 24 to enter vaudeville.

Manager Jack Hutchinson and Louise Hutchinson, of the Hutchinson Stock company, along with Michael Lavery, manager of the local theatre, were arrested at Scammon, Kan., and George Damerel, Otto Klines, and Thomas Delaney, of The Heartbreakers, at Ottawa, Kan., on Feb. 11, all charged with violation of the State law against Sunday performances. They were arraigned at Columbus, Kan., and gave bail to appear for trial on Feb. 21.

Madame Maurice Maeterlinck, after gushing over New York's kitchenettes and Boston's culture, sailed for Europe on Feb. 15 to join her husband in Nice. She averred that Maeterlinck would build a theatre of his own in this city within the next two years.

The Mother company No. 2 has closed. Justine Cutting, Rebecca Kelly, Paul Kelly, and Florence Perret have been retained, and open in Chicago with the No. 1 Eastern company of the same play.

The Lawrance D'Orsay company in the Earl of Pawtucket closed their tour in Chicago on Feb. 3. Lewis E. Parmenter, of the cast joined May Robson's company on the following Monday.

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JULIA MARLOWE UNDERGOES OPERATION.

E. H. Sothern and Julia Marlowe were announced to appear in Hamlet at the Richmond, Va., Academy of Music, Monday evening, and the house was sold out. But on Thursday the local management was advised that Miss Marlowe, then in Washington, having to undergo an operation on the day mentioned, would be unable to play and that an understudy would be seen as Ophelia. It was stated that Miss Marlowe had been unable to play at one performance because of illness during the Baltimore engagement week before last, and that she wished to continue with the company until her physician informed her that an operation was unnecessary.

MISS HORNIMAN'S COMPANY IN MONTREAL.

Miss Horniman's company from the Gaiety Theatre, Manchester, England, began on Feb. 12 a season of six weeks at His Majesty's Theatre, Montreal, being most cordially received. Candida, preceded by Gilbert Cannon's one-act play, Mary's Wedding, was the opening bill and especially praiseworthy performances were given by Irene Rooke, Muriel Pratt, Lewis Casson, Edyth Goodall, Milton Rosmer, and Edward Landor. The first week's performances were undertaken in aid of the funds of the Western Hospital.

In Memoriam

Thomas M. Santley

FEBRUARY, 19, 1886—JUNE 13, 1911

FROM HIS BROTHERS, FREDERICK AND JOSEPH SANTLEY

Tom Santley

WEEP, oh World! Bow low thy head!
Flow tears, flow on! Tom Santley's dead!
I remember him well—that beautiful boy,
Untouched by the World's alloy.

I remember his smile—remember his voice—
'Mong all the youth, he was Nature's choice.
Gentle, loving, smiling, kind—
His like indeed were hard to find.

Gone from the World, but registered There
In Summerland where all is fair:
Wherever lies that Golden Shore,
Where the good abide who have gone before.

Where Youth and Beauty that blessed the World
In that Hereafter are found unfurled:
Wherever beyond the grave it lies,
Tom Santley's soul is in Paradise.

We cannot know, no man has seen
The Why, the Wherefore of God's Scheme:
But Somewhere, there in the Great Beyond
Of Loved Ones is the unbroken Bond.

Somewhere, off in the Mystic Land
Again we'll find the Broken Strand.
Somewhere, yes, we'll meet Some Day
Loved ones here who have passed away.

Mother, be brave—grieve not but smile—
One with the Mother of Christ the while.
Where'er Christ is, He is not alone—
Tom Santley sits by the Great White Throne.

John Maurice Sullivan.

MASONS TO MANAGE THEATRES.

The Arab Patrol of Bektash Temple, Mystic Shriners, of Concord, N. H., through their representative General George D. Waldron, have concluded arrangements for the leases of leading theatres in that city, Manchester, Nashua, Dover and Portsmouth, all in the Granite State. The leases for three months each, become operative at once.

It is the purpose of the Masons in becoming theatrical managers, to raise funds to transport the Arab Patrol to Los Angeles in May, when the Imperial Council of the Shriners meets there, and incidentally to provide for their fellow citizens a large list of superior dramatic attractions such as are seldom seen in the towns mentioned. Viola Allen, Billie Burke, Hazel Dawn, and Ralph Hers are among the stars said to have been booked already.

Roy M. Burbank, a New Hampshire theatrical man, came to New York a few weeks ago and consulted with prominent producing managers in the interest of the unique enterprise, reporting upon his return that he had secured for the Masonic circuit some of the best attractions of Klaw and Erlanger, the Shuberts, A. H. Woods, Frazee and Lederer, Henry W. Savage, Charles Frohman, William A. Brady, Henry B. Harris, Frederick Thompson, Wagenhals and Kemper, F. C. Whitney, Joseph W. Gaites, and Liebler and Company.

The opening attraction of "the Arab Patrol Circuit," as it has been christened, is the Whitney Opera company in Baron Trenck, which played Manchester on Feb. 10, with Nashua, Concord and Dover following.

THE FUTURIST STAGE SOCIETY.

A new development is the Futurist Stage Society, with Mary Phelps, Mrs. H. Montague Donner, Sydney Greenbie, and Andre Tridon as officers, which will present twelve one-act plays, four each night, in three performances, March 1 and 22, and April 15, at the Futurist Playhouse, 1999 Broadway. The plays are by George Bernard Shaw, Strindberg, Edith Wharton, Sudermann, Tristan, Bernard, Schnitler, and Browning. The announcement states: "Make-up, footlights and other conventionalities made necessary by the abnormal size of playhouses will be omitted. Stage acting, a mere system of conventional signs and gestures, will be replaced by lifelike action. The adoption of such a technique makes it imperative to limit the number of seats to sixty. The Futurist Stage Society does not aim at uplifting or educating, but at cultivating dramatic art with an absolute disrespect for traditions and conventions, obstacles placed by philistinism and commercialism in the path of artistic advance. No tickets will be sold at the door."

GEORGE THATCHER INJURED.

George Thatcher, playing with Dustin and William Farnum in The Littlest Rebel, was struck by a trolley car in Boston last Thursday evening and severely injured. Mr. Thatcher had just started from his hotel on the way to the Boston Theatre, and, passing behind one car, failed to notice another approaching in the opposite direction. He was thrown heavily, his head gashed and one hand badly bruised. Mrs. Thatcher, who had been in Providence during the day, reached Boston just after the accident. The veteran minstrel, now sixty-seven years of age, probably will be unable to resume his part for several weeks. It is being played meanwhile by T. B. Henry.

BERNHARDT'S VAUDEVILLE SALARY.

Sarah Bernhardt's salary during her forthcoming vaudeville tour of forty weeks, under Martin Beck's direction on the Orpheum Circuit, has not been announced officially, but seemingly reliable information names $7,000 a week as her personal emolument. Her supporting company of sixteen, along with three attendants, will be paid beside this sum, and a special car provided.

GOSSIP.

Enrico Caruso has entered the field of popular composition. His first effort, "Dreams of Long Ago," was written for Henry W. Savage's production, The Million, and is a feature of that farce.

Rehearsals of Oliver Morosco's production of The Truth Wagon were temporarily discontinued last week, owing to an accident to Max Figman, who slipped on the ice on Feb. 11 and ruptured a blood vessel below his right knee, confining him to his home for several days. The play was produced on Feb. 19 at the Teck Theatre, Buffalo.

The Century Theatre Club, through its president, Laura Sedgwick Collins, has invited The Bird of Paradise company to attend a function given by the club at the Hotel Astor on Feb. 23.

Chapine, the little French woman whose first appearance in America was in the prima donna role of The Rose of Panama, has signed to play under the management of John Cort for a period of three years.

Lew Dockstader denied last week a report that he contemplated forsaking minstrelsy for vaudeville.

Martin Beck has secured for the Orpheum Circuit the Mountain Ash Male Choir, eighteen men, who have worked in the Welsh mines.

RECORD OF DEATHS.

Mrs. A. J. Jones, mother of Jane Aubrey, died at her home in San Francisco, Jan. 31. Miss Aubrey was present at her mother's bedside when death called her, having been summoned from New York early in October. Her mother's recovery seemed a certainty up to three days prior to he death.

Sarah Strickland Washburn, mother of Alice Washburn, died at Oshkosh, Wis., on Feb. 8. She was born in Maine in 1826 and was a charter member of the Ladies' Benevolent Society, organized during the Civil War to provide bandages and medicines for the wounded and invalid soldiers.

Max Abbotts died in Cincinnati, O., on Feb. 15, the result of having been shot the day before by George Stone. Both were members of a burlesque company. Stone, who was arrested, was said to be a brother of Fred Stone, of Montgomery and Stone, but this report has been denied by the latter.

Medida Chartier, a moving picture operator at the Star Theatre, in Fall River, Mass., died in that city on Jan. 23 as the result of inhaling illuminating gas at his home. He was born in Central Falls, R. I., in 1888. The burial took place at Pawtucket, R. I., on Jan. 25.

VARIETY HOUSES.

ALHAMBRA—Robert Edeson and company, Little Billy, Melville and Higgins, Jere Grady and company, White and Perry, Bedini and Arthur, Victoria Four, Howard's Ponies, Kennedy and Melrose.

BUSHWICK—Joe Welch, Bonita and Law Hearn, Charles L. Fletcher and company, Golden Troupe, Frank Morrell, Welch, Mealy and Montrose, Claude and Fanny Ushers, Elida Morris, Barton and Stryker.

BRONX—Frank Tinney, Brice and King, Cesare Nesi, Ye Colonial Septette, Schenck Brothers, Mr. and Mrs. Hugh Emmett, Three Keatons, Bellhoy Trio, Rosaire and Doretto.

COLONIAL—Adele Ritchie, Dinkelspiel's Christmas, Charles E. Evans and company, John and Mae Burke, Three White Kuhns, Nonette, Spissell Brothers and company, Yankee and Dixie.

FIFTH AVENUE—Douglas Fairbanks and company, Thomas A. Wise and company, Fay Two Coleys and Fay, Jessie Hayward and company, Marie Fenton, Willie Weston, Belleclaire and Hermann, Elsen-Illman Trio, Stone and Kalisa.

HAMMERSTEIN'S—Ned Wayburn and company, Charlie Case, Paul Conchas, My Lady's Fan, Williams and Van Alstyne, Nellie Nichols, Fridkin's Russian Dancers, De Haven and Sydney, Pierce and Maslo, Paul Richards, Flying Weavers.

ORPHEUM — Charlotte Parry and company, Emma Carus, Fadettes, Tempest and Sunshine, Hayes and Johnson, Kaufman Troupe, Hilda Hawthorne, O'Meer Sisters, Leitzel Sisters.

GREENPOINT—Andrew Mack, Gerald Griffin and company, Mr. and Mrs. Jimmy Barry, Cook and Lorens, Charles B. Lawlor and Daughters, Great Richards, Hickey's Circus, Ward Brothers.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or rerecorded only on written instructions. Mail to advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Ashton, Dorrit, Maude Atkinson, Helen Ainslie, Lillian Atwood.

Bradshaw, Pauline, Bessie Bruce, Evelyn Baerbohae, Emily Burke, Alma V. Blake, Rose Blake, Jessie Bonstelle, Alice Baxter, Edna W. Baker, Blanche Bryant, Eleanor Barry, Mrs. Geo. Berry Margaret Birch, Bessie Baker, Blanche Babcock.

Creighton, Ruth, Harriett Como, Gladys Carroll, Lillian Coyne, Miss Cockburn, Harriet Carter, Anne Craing, Frances Comstock, Mrs. C. D. Coburn, Ethel Clifton.

DeWitt, Mrs. Walter C., Estelle DuVivier, L. Davis, Jean Dana, Ella Dobson, Mrs. M. Duncan, Emily Darrell, Belle D'Arcy, Mary B. Dean, Dorothy Davis, Grace Demar.

Edwards, Madge, Brandon Evans, Paula Edwards, Gladys Ellis.

Fuller, Minnie, Grace Field, Elizabeth Firth, Mrs. Edgar Fitzmorph, Hattie Fox.

Garety, Myrtle, Maria Gordon, Edna Garrick, Mabel Griffith, Mrs. E. C. Gayer, Cecilia F. Griffith, Katherine Geddes.

Hyman, Mrs. Robert, Gretchen Hartman, Mabie Hawthorne, Frances Hyde, Nettie Huntington, May Hartford, Marie Horman, Mae Hewins, Caroline Harris, Lillian Hanson, Emma Haynes, Billie Holbert, Hazel Harrington, Ivel Marion, J. Intropidi.

Jackson, Miss, A. Jacobs.

Knott, Clara, Josephine Knoll, Miss Koekburn, Mrs. Kelton, Lottie Kandall, Rose King, Alice Klein.

Lewis, Mrs. M. N., Lois M. Lee, Marion Ledgwell, Louise Lathrope, M. Little, May Le Hay, Margaret Love, Jane Lloyd, May E. Lane, Gertie La Clare, Pie Lorraine.

Mortimer, Lillian, Olive Moore, Margaret D. Meredith, Agnes Miller, Cyanio Mack, Margaret Merriman, Cecile Mayo, Fanny McIntyre, Mrs. W. B. MacAdams, Jennie Alpin.

Nola, Lucia.

Oaker, Jane, Nance O'Neil, Mignon V. Ozer, Mrs. Lynn Osborn.

Proctor, Phyllis, Maude Parker, Alice Putnam, Marie Parker, Lucile Palmer, C. S. Primrose, Dorothy Pace.

Rober, Katherine, Florence Reed, Josephine Roberts, Emma B. Robinson, Mrs. J. S. Rodges, Marie Rowan, Florence Robinson.

Starr, Belle, May Stewart, Eva Stapleton, Florence Stanley, D. F. Sutherland, Mrs. Allan Shaw, Josephine Sprouse, Anita Storman, Ermant Stuart, Brooke Short, Leona Swift.

Thourston, Mrs. Howard, Sarah Truax, Miss Tower, Mrs. B. W. Turner, Lovell A. Taylor.

Valyare, Orla, Frances Vaughan, Mabel Vivyan, A. H. Varley, Margaret Vonne, Edith Van Ruppelaser, Helen Voelker, Ida Vernon, Wanta Von Fowwick.

Wycherly, Margaret, F. Wilson, Grace Washburn, Eleanor Woodruff, Mal Wells, Mrs. Carrie M. Woodward, Estelle Wilmot, Jean E. Ward, Isabelle Winlocke, Ruth Wylie, Loretta Winthrope, Ecceti Waldron, Ida Wilshere.

Yates, Ethelyn.

Zimmer, Virginia.

MEN.

Andrews, Harry, Ainsworth Arnold, Arnold Motion P. Co., Sherwood Alston, John Alden, Alva Leech, Harry E. Atward, Robert Athon, Roy Atwell, Lionel Adams, Armon Anthony, Frank E. Aiken.

Burnett, Rexford, Chas. B. Bacon, Edwin Boring, W. F. Barry, Frederick Bond, John M. Byrnes, Chas. Bennett, Phil. Bishop, W. S. Bates, J. Frank Burke, Elwood Bostwick, Elmer Bastham, Robt. Blaylock, Jos. E. Bernard, James M. Brophy, J. Berg, John J. Burke, John Bevan, A. E. Brandt, Jack Burnett, W. D. Brodick, J. Rogers Barker, Arthur Bell.

Cooper, Harry, Burt Campion, Claude H. Cooper, B. M. Clark, T. L. Carwell, Lon Chaney, J. Congrove, James Coemican, Claude Cooper, Harry Camp, Joseph Carey, Harold W. Chapman, Chas. W. Clugston.

Dudley, Harry, Geo. Duffin, Frank Dickson, Gordon DeMaine, Walter Dale, Sydney DeGrey, E. L. Delancy, Harry Dornton, Hale Douglas, H. F. Dobson, Will Dillon, Gordon DeMaur, Earl Wheeler, Chas. Elwood, J. K. Emmet, Wm. E. Ely, Ralph Edmund.

Finley, Ned, Malcolm E. Fassett, A. S. Felix, Fred Fero.

Gallagher, George, Chas. E. Graham, Robert Gleckler, Peter Golden, Chas. L. Green, Geo. Gorman, Harry Gorman.

Howson, Chas. E., Neal Harper, M. H. Herrman, Robert Harrison, J. Hyland, Arthur Hull, John A. Hoenich, Jim Hornberg, Marlborough Hardy, Fred R. Hoadley.

Jenkins, Maurice, DeWitt Jenning, Tom Jordan, A. M. Jones.

Knower, Frank, Alfred Kranz, Bert Kellis, John W. Keller, H. M. Kleeseweiter, Arthur Klein, LeRoy Kennedy, Walter E. Kael.

Lawlor, Dant. J. G. Loundale, Harry Linley, Edward Lynch, Bert Leigh, John Lyons, Wm. L. Love, Ralph P. Lewis, John Lester.

Morris, Wm. Jos. R. Mann, W. G. Mills, A. E. Morgan, Harold Matthews, W. Fred Mann, Lou Martini, Chas. E. Mack, Gus Monte, H. Miller, Burt Mosher, Frank Merrill, Karl McClellan, Harry McLain, Augustine McHugh, Donald Mackenzie, A. McDearmaid, Wm. Macauley, John R. McNeepie.

Ordway, Eugene, Guy Oliva.

Prinzle, Wm. H., Walter Pemington, Sol Phillips, H. D. Parker, Paul Pilkington, Jack Pollard.

Radcliffe, E. J., R. Robson.

Scott, Howard, Ernest Shipman, Jack Standing, Arthur Sheldon, Louis Shaw, Arthur Smith, Bruce Smith, H. G. Smucker, J. Anthony Smythe, Joseph Selman.

Taylor, Wilton, Sidney Toler, Boyd B. Trumbale, F. W. Talbot, John Edward Travers, J. J. Turner, Samuel Tuck.

Voelker, Frederick, Lutz Vroman.

White, Al., Harry A. Wilson, Chas. Wallace, Eugene Weber, Sherman Wade, Bill Whitecare, Ted Weller, H. A. Wilson, S. T. Whitney, Eugene F. Wilson.

Young, James.

Zimmer, F. W.

REGISTERED LETTERS.

Ethel Futch, Carrie F. Snyder, Percival Lennon.

CURRENT AMUSEMENTS.

Week ending Feb. 24.

ACADEMY OF MUSIC—Stock co. in The Heir to the Hoorah—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—16th week—126 to 134 times.
BELASCO—David Warfield in The Return of Peter Grimm—19th week—148 to 155 times.
BIJOU—Closed.
BROADWAY—Weber and Fields in Hokey Pokey and Bunty Bulls and Strings—3d week—11 to 22 times.
BRONX—Vaudeville.
CASINO—Sumurun—4th week—41 to 49 times.
CENTURY—The Garden of Allah—19th week—144 to 152 times.
COLONIAL—Vaudeville.
COLUMBIA—Star and Garter Burlesquers.
COMEDY—Bunty Pulls the Strings—20th week—174 to 182 times.
CRITERION—Louis Mann in Elevating a Husband—25 times, plus 2d week—10 to 18 times.
DALY'S—Commencing Feb. 20—Cyril Scott in The Fatted Calf.
EMPIRE—Ethel Barrymore in Cousin Kate—4th week—26 to 34 times; A Slice of Life—26 to 34 times.
FULTON—Elsie Ferguson in The First Lady of the Land—8d time, plus 2d week—10 to 18 times.
GAIETY—Officer 666—4th week—26 to 34 times.
GARRICK—Closed Jan. 27.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—22d week—167 to 175 times.
GLOBE—Eddie Foy in Over the River—7th week—50 to 58 times.
GRAND OPERA HOUSE—Chauncey Olcott in Macushla—3d week—14 to 22 times.
HARRIS—The Talker—7th week—39 to 47 times.
HERALD SQUARE—Everywoman—180 times, plus 1st week—1 to 9 times.
HIPPODROME—Around the World—28th week.
HUDSON—Mme. Simone in The Return from Jerusalem—7th week—47 to 55 times.
HURTIG AND SEAMON'S—Jersey Lilies.
IRVING PLACE—Haben Sie Nichts Zu Verzollen?—24 to 27 times; Adolf Link in Morris—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—9th week—67 to 70 times.
LIBERTY—Marie Cahill in The Opera Ball—3d week—9 to 16 times.
LYCEUM—Margaret Anglin in Green Stockings—66 times, plus 10 to 17 times.
LYRIC—Little Boy Blue—19th week—161 to 169 times.
MANHATTAN OPERA HOUSE—Lew Dockstader's Minstrels.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 8th week—34 to 42 times.
METROPOLIS—Cecil Spooner Stock co. in The Commanding Officer—34 times, plus 10 times.
METROPOLITAN—Grand Opera co. in repertory—15th week.
MINER'S BOWERY—Girls from Reno.
MINER'S BRONX—Kellah's Own.
MINER'S EIGHTH AVENUE—Regatta Girls.
MURRAY HILL—Big Beauty Show.
NEW AMSTERDAM—Trail of the Lonesome Pine—4th week—26 to 34 times.
NEW YORK—Durbar in Kinematcolor.
OLYMPIC—College Girls Burlesquers.
PARK—The Quaker Girl—18th week—142 to 150 times.
PLAYHOUSE—Bought and Paid For—22d week—181 to 190 times.
PROSPECT—Stock co. in Trilby—10 times.
REPUBLIC—The Woman—22d week—142 to 150 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—7th week—47 to 54 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—23d week—183 to 191 times.
WEST END—The Million—140 times, plus 9 times.
WINTER GARDEN—Vera Violetta—14th week.

NANCY BOYER.

Nancy Boyer, under the stage direction of her husband, Henry Testa, and of Harry A. March, has just completed her annual invasion of the East and is filling return dates through Ohio and Michigan. Although business results are generally reported indifferent, Mr. March finds this the most prosperous of six seasons in the week-

NANCY BOYER

stand cities where his star is so favorably known.

Sixteen plays have been presented this year, including the successes of Mrs. Fiske, Julia Marlowe, Billie Burke, Marie Doro, Amelia Bingham, Ethel Barrymore, Annie Russell, Eleanor Robson, Grace George, and Adelaide Thurston, with some starless plays like Beverly of Graustark, The Young Mrs. Winthrop, and The Heart of Springtime, which was written especially for Miss Boyer by Pauline Phelps and Marion Short, co-authors of The Grand Army Man. This list of stars and plays will indicate something of Miss Boyer's range of successful endeavor and the ability of her husband-director to secure results from various kinds of dramatic material. Two carloads of scenery and properties are carried and a far greater financial reward is being reaped by the managers playing Miss Boyer in their theatres than by booking many large one-night stand attractions.

Harry A. March, whose home is in Canton, O., is now in New York reading plays and planning the route for next season. A number of new Eastern cities will be played. He may be addressed care of THE MIRROR.

OMAHA GIRLS ON THE STAGE.

The Omaha *Bee* on Feb. 11 devoted a full page to portraits of twenty young women of the Nebraska metropolis who have won for themselves enviable places in the theatrical world, also giving more than two columns to descriptions of the achievement of these and more besides. The galaxy pictured or described, included May de Souza, Madge Fox, May Naudain, Grace Cameron, Gwendolin and Vivian Pates, Julia Nagl, Vera Allen, Edna Levi, Alice Switzler, Laura Laird, Marie Cash, Gussie Schmitt, Marie Snowden, Helen Grantly, Adeline Specht, Lucile Parish, Edith Spencer, Bertha Maisson, Isabel Grace Morse, Leora Moore, Clara Eckstrom, Grace Laird, Pauline Morand, May Grabach, and Maud, Gertrude, Lillian, Agnes and Pauline Smith (the Musical Kirksmiths).

FURTHERING OPERA IN ENGLISH.

A meeting of the National Society for the Promotion of Grand Opera in English was held in the foyer of the Century Theatre on Feb. 11. President Reginald de Koven reported that branches had been established in Boston, Philadelphia, and Chicago, and that the co-operation of the National Federation of Women's Musical Clubs had been secured. Charles Henry Meltzer, Walter Damrosch, and Arthur Farwell were other speakers.

THE CLIPPER ANNUAL.

The anniversary issue of the New York *Clipper* appeared last week and proved a most generous portion for readers. It was a treasure book of valuable information concerning stage and sport, and it was very handsomely and profusely illustrated.

DEATH OF A. H. STUART.

Alexander Hamilton Stuart died in Grace Hospital, Detroit, on Feb. 11, of heart disease, aged fifty-seven years. His wife, Jessie Bonstelle, was preparing to start for Chicago with her new play, Little Women, when she learned that Mr. Stuart's strength was failing rapidly and she was with her husband when he passed away. The remains were conveyed to Rochester, the home of Mrs. Stuart, where funeral services were held on Feb. 13 and interment was made in Mount Hope Cemetery.

Born in the South, he came to New York when a youth and found work as a call-boy in Booth's Theatre, then at Sixth Avenue and Twenty-third Street. Improving his opportunities to observe the performances of many eminent players, he attracted the attention of more than a few, notably Edwin Booth himself, and they encouraged him to adopt a stage career. When still a young man he played leads with Janauschek and with Modjeska and was a favorite member of A. M. Palmer's company at the height of its success.

He traveled extensively on the Continent and in the Orient and not long after returning to this country, he married Miss Bonstelle in 1894. They first appeared together in her home city in 1896 with the Cummings Stock company and two years later played a Summer engagement at the Cook Opera House, heading a company of their own. Mr. Stuart subsequently had appeared with many prominent stars and in important productions, his splendid abilities as a character actor making him always in demand. He gave memorable performances in The Pit and in Clothes, and presented perhaps the most effective work of his career in Clyde Fitch's last drama, The City. In this play, the character of the banker had been especially written for him by the author, and his portrayal of the victim of heart disease was regarded as a work of remarkable power and faithfulness to life. In fact, the belief is that this same impersonation had its effect upon the actor's own health and had much to do with his final collapse. Mr. Stuart became ill about two years ago and had not acted since.

He was a thirty-second degree Mason, a member of Kismet Temple of Brooklyn, a member of the Lambs and of the Players, the National Arts Society and the Manhattan Chess Club.

GREAT WEEK FOR SUFFRAGETTES.

Manager Percy G. Williams sprang an innovation at his Colonial Theatre on Feb. 12, when began a "Suffragette Week," with none but female performers in the bill and only young women in charge of the house-manageress, ticket-selleress, usheresses, musicianesses, stage-handeuses, etc., even a special officeress, the last named being ably personified by Nellie Revelle, who, at other times—and maybe at this, too—is press agent for Mr. Williams. Mere men were permitted, however, to pay for seats and look on, that was all.

At the very first performance under this picturesque chaperonage, a horrid man politely but conversationally illuminated within, contrived to attain an orchestra chair and fell to making audible comments upon the entertainment. Miss Revelle promptly remonstrated, displayed her badge of authority and ventured that, were his chatter continued, he would be ejected.

The wretch announced that he had paid a dollar for the seat, but was willing to give up another dollar to see himself put out by so charming a policewoman. Miss Revelle grabbed him in most approved Broadway Squad style and out he went with a rush, never stopping to hand over the other dollar which he had promised for what he got. Even at that, as he flew through the doorway into the icy street, he spluttered defiantly, "Well, what do I care? You haven't got a vote!"

Otherwise the week passed without undue agitation, although, as a coincidence, the cables proclaimed the establishment in London by Siegfried Wertheim, of the Orchestra Femina, composed exclusively of women, forty in number, and described as "the latest London novelty." It would appear that London never has heard of the "Ladies' German Band" at old Atlantic Garden in this town, nor of the Boston Fadettes.

TYRONE POWER'S COMPANY SNOWBOUND.

A train conveying Tyrone Power and his company in The Servant in the House, snowbound on Feb. 10 near Oswego, N. Y., was held captive by enormous drifts for thirty-six hours. Two big rotary plows tunneled through the masses of snow to rescue the imprisoned passengers who, however, had not suffered seriously by their Arctic experience, steam having been kept up in the locomotive and food having been secured from a hotel nearly a mile away.

THE MAN FROM COOK'S PRODUCED.

Klaw and Erlanger produced The Man from Cook's, a comedy by Max Ordonneau, English book and lyrics by Henry Blossom, music by Raymond Hubbell, at the Academy of Music, Baltimore, on Feb. 12.

Gustav Bergmann, who has sung in grand opera in Vienna and Stockholm, played a leading part. Stella Hoban, Fred. Walton, Leslie Kenyon, John Daly Murphy, Ralph Whitehead, Flavia Arcaro, Eleanor Pendleton, and Marion Murray were also in the cast and there was a large chorus.

PENCILED PATTER

Comment, Cheerful and Cheeky, a la Carte.

The New York Board of Aldermen is investigating the fact that the hotels are making hundreds of thousands of dollars yearly from the taxicab companies. We're glad to know some one is getting part of it away from them.

An actor took a week's salary at Norfolk, Va., at a cut salary because he wanted to go South and get away from the cold. When he got down there it was so cold the teamsters wouldn't take their horses out of their stables; the streets were so slippery they were afraid of hurting the animals—he had to get automobile trucks to cart his scenery. And he wanted to get away from the cold!

When making up lists of the world's greatest actors, don't forget to mention Abe Attell.

They are making a lot of noise in England because Sir Herbert Beerbohm Tree has taken a flyer in vaudeville. Tut-tut—look at some of the people we have seen:

Charlie Faust,
Dr. Perin,
John L. Sullivan,
Jim Corbett,
Leach Cross,
"Kid" Griffo," and Joe Bernstein,
Knock-out-Brown,
Ethel Conrad and Lillian Graham,
Madame Diss De Barr, and
Flick, the Merrymaker,

and England raves about their Tree! Away, vain people!

When King Manuel heard that Gaby had married Harry Pilcer—what did he say? Well——

Old King Cole
Was a merry old soul!
Yes, a merry old soul was he.
He called for his pipe,
And he called for his bowl,
And said, "Soubrettes 23!"

If the public were to believe signs in street cars and magazine advertisements they'd surely think most of our leading actresses spent all their spare time massaging their faces and putting tonic on their heads.

"Youth is a heyday of ideals, and if you're young and strong and have yours, as, of course, you have, bring it along and set it up in Broadway. Fight to keep it clean, and when you've got it firmly perched aloft, secure after your labor, people will pay you good money to come and see it." No; you're wrong. It is not an extract from a Sunday sermon, but the closing paragraph in an article in the February *Green Book*, entitled "Young Blood in the Theatre," by William Bartlett Reynolds, and, by the way, it is well worth reading. Keep it up, Bill. One article like that is worth five hundred chorus girl stories and stuff like "How Miss Elect Rick Light Was First Discovered."

We think Morris Jones wrote just as good stuff when he signed his name "D. Morris Jones" as he is writing now as "Donald Morris Jones."

Oscar Hammerstein's press stories of how he discovered Orville Harrold, the tenor, who is at present the sensation of London, are laughable to those who *know* the real story: Gus Edwards is responsible for Harrold's discovery. He waited two years until the tenor's contract with M. M. Theise, who had Harrold in a quartette with the Wine, Women and Song show, expired. Edwards put him in vaudeville with a bass singer named Woods. When they played Hammerstein's, Willie Hammerstein, Oscar's son, had has father hear him, and the finish was Oscar made arrangements with Edwards to take him. Harrold's contract with Edwards is for twenty years, and it has eighteen more to go. Now, who was Harrold's "Columbus?"

It looks as though Officer 666 will be stationed at the Gaiety Theatre for some time.

Can't you see it coming next year? Every headliner in vaudeville will be billed as "Late Feature of Weber and Fields's Jubilee"—or "Late Feature of the Winter Garden."

Tom Barnes, of Barnes and Crawford, opened with Over the River, the Eddie Foy show. He is one of those natural comical fellows, and it is an odds on bet that before he finishes he'll be a regular eight-sheet star himself.

And every notice said "Lillian Russell looked younger than ever," as she always has.

One word more on the subject, now that the Weber-Fields reunion was such a success. Wouldn't it be great if we could get "Cain and Abel," "Adam and Eve," "Caesar and Brutus," and "Cleopatra and Mark Antony" to work together again?

If Gus Hill's idea of an all-star revival of Uncle Tom's Summer Home really happens, why not let Dr. Cook play a cake of ice?

Life can't be a path of roses, there are too many lemons planted around.

THOMAS J. GRAY.

COHAN AND HARRIS EXTEND.

Harry L. Hamlin, president of the Chicago Grand Opera House company, announced last week that the theatre has been leased by Cohan and Harris, who will take possession on March 4 or 11, when the Irish Players shall have terminated their present engagement there.

THE CALLBOY'S COMMENTS.

Time was when folk who wrote songs had to appeal to their public only. Now they must consider first of all the eccentricities and prejudices of publishers, the whims of professional vocalists, the exigencies of slide makers, the needs of hand-organ and talking machine manufacturers, and what not else. Once upon a time a playwright might write for his audiences, but nowadays there is an awesome array of new difficulties to be encountered that belong legitimately to his craft and to such is added the fear that his work, if successful, may be "novelized" beyond recognition.

And this is all by way of leading up to a more recent and even more dreadful matter of similar portent. We are confronted now by the peculiar terrors appertaining to the dramatization of the crimes committed in the name of humor by our popular newspaper cartoonists, who at length seem to have come to devise their artistic oddities with fell intent as to stage possibilities. While it must be conceded that, in this departure, the stage has somewhat squared accounts for the "novelizations," it must also be confessed that in more than a few cases the dramatizations have appreciably uplifted the cartoons.

An especial relief is afforded by hearing the playful badinage of the characters actually spoken by the performers, a vast improvement upon being constrained to read the same in strange hieroglyphics within vapor-like enclosures as if emanating from the mouths of the pictured comedians on the printed page.

This sort of thing is prehistoric, dating back to the ancient wood-cuts once used by country tradesmen to advertise their "emporiums"—quaint pictorial affairs representing impossible people with small bodies and enormous heads, the faces generally reminiscent of Punch and Judy and the mouths shooting forth admonitions about the best places to buy goods, and accompanied by the legend, "We Lead, Let Those Who Can Follow," or something equally original.

And a remarkable feature of the work of nearly all these conversational cartoonists is that they are such bad spellers, and that no one seems to be employed by the papers which they illuminate to edit their literary outbreaks.

This remark, of course, is not intended to apply to effusions in dialect, but to attempts upon simple, plain-English words that any primary scholar should handle without a tremor. Presumably these amiable gentlemen owe their artistic accomplishments to some institutions where such attainments are fostered and presumably also the curriculum of these seats of learning did not embrace enlightenment upon the first principles of orthography.

Why might it not be feasible for the great newspapers to delegate proofreaders to their art departments or to subsidize a night school and hold an old-fashioned spelling bee every night in the week for cartoonists exclusively?

It might further the cause of the drama of the future, don't you think?

THE CALLBOY.

ACKNOWLEDGMENTS.

Numerous commendations of THE MIRROR ANNUAL have reached the office, a large crop coming from Fall River, Mass., where William F. Gee efficiently represents the paper. Letters have been received from Augustus J. Wood, W. H. Mealey, George S. Wiley, Charles Benson, John M. MacKay, Jr., all of Fall River, and from Haden F. Smith, San Antonio, Tex.; William H. McGown, Urbana, Ill.; Roy B. Chamberlin, Watertown, Conn.; Thaddeus Gorecki, Baltimore, Md.; H. C. Brewster, New York, and F. A. Huxley, New York. THE MIRROR is further indebted to the *Herald* and the *Globe* of Fall River; the *Times* and the *Crescent* of Frankfort, Ind.; the *Post* of Washington, D. C., and the *Ohio State Journal* of Columbus, O.

White, N. Y.
FLORENCE MOORE

OPERA IN HAVANA

End of a Successful Season of Italian Opera—Spanish Comedy Company Coming—Esperanza Iris Operetta Company—Julia Misa

JULIA MISA

(Special to The Mirror.)

HABANA, CUBA, Jan. 20.—The successful season of Italian opera at the Payret is drawing to a close, and to-night there will be a testimonial performance to the orchestral director, Signor Bovi, who has conducted with great care and ability, ever since the opening night. Aida was the initial bill, but was delayed a few days on account of the indisposition of the dramatic tenor, who was substituted by Signor Mauro. Esther Adalberto assumed the title-role, with Maria R. Galan as Amneris, Scifoni as Amonasro, Sorgi as Ramfis, and Sneto as the King of the Egyptians. The performance was somewhat disappointing, in view of what had been expected, but subsequent representations were improvements upon the preceding ones, and is Adalberto, the dramatic soprano, was much more successful in La Tosca and Boheme. She is a Neapolitan, of fine stage presence, and uses her well-trained voice with ease and discretion, although occasionally disposed to force it when singing emotional passages. Senora Graciella Pareto, the light soprano, made her debut in Sonnambula, and created much enthusiasm. This gentle Catalan vocalizes without effort, and whatever is lacking in volume is more than compensated by purity, flexibility, agility and sympathetic quality of tone. She was very successful in Lucia, and has sung in The Barber of Sevilla, Rigoletto, and Don Pasquale. But the young lyric tenor, Guiseppe Pazanelli, the bright particular star of the troupe, was heard for the first time here in Sonnambula, and distinguished himself. He sings with elegance, his enunciation is clear and distinct, while his pure, lovely voice and artistic phrasing remind one that the almost forgotten art of "bel canto" has not yet entirely disappeared. His rendering of "Spirito Gentil" from La Favorita evoked almost delirious applause, and the audience not only insisted on an encore, but repeatedly called him to the footlights. He has sung almost nightly, and also has appeared in Tosca, Don Pasquale, Rigoletto, Boheme, and Lucia. This evening he will be seen in Botto's Mefistofele at the benefit of Maestro Bovi. The company will later visit Cienfuegos, opening at the Luisa Martinez Casado Theatre, while it is possible that upon its return to Havana, the tenor, Constantino, may join it in several performances. Senor Eusebio Asenc, of Actualidades, is also interested with Senora Boceta, Misa, and Pemberton in this company. The baritone, Federici, is a very capable actor, and was heard to good advantage in Don Pasquale, Boheme and The Barber of Sevilla, Sorzi and Paoli giving capital support.

In commenting on the operas presented by this company, some of the local players have pleasantly recalled the appearance of several years ago of Cuba's dramatic soprano, Senora Rosalia Chalia Herrera, who, at the head of her own company, was very successful and greatly admired.

The next attraction at the Payret will be a Spanish comedy company, managed by Santos and Artigas. Senora Prudencia Griffell, who was so successful with the recent zarzuela company at the same theatre, and Francisco Martinez and Luis Escriba, will be the leading members of the troupe.

The Esperanza Iris Operetta company has returned from Porto Rico to the Albisu, where Senora Iris was accorded a most enthusiastic welcome. The other favorites, la Peral, Segarra, Cid, Castillo, Llaurado, Villareal, and Marco, were warmly received. The baritone Cabello and tenor Chaques are excellent additions. The first-mentioned possesses an attractive voice. The company has already appeared in The Chocolate Soldier, Juan Segundo, The Merry Widow, Alry de Primavera, The Count of Luxembourg, The Dollar Princess, and The Princess of the Balkans. All of these productions have been profusely and elegantly mounted and costumed, and a captivating season of operetta is promised. Senor Gutierrez of the management, announces Vals de Amor and La Geisha as the next bills.

Enrique Rosas, with the Cinematograph, is at the Nacional, formerly the Tacon, from which in the 50's, the famous Havana Opera company, beloved of our fathers, went to Castle Garden.

The accompanying photograph is that of Senorita Julia Misa, the coming Cuban dramatic soprano, to whom a subsidy has been granted by the City Council. She will shortly leave for Europe to begin her studies for an operatic career. Nature has blessed her with a sweet mezzo-soprano voice, of unusual range and considerable power, and the patient training of the true school of singing should later cause her to be ranked as a veritable vocal artist of high degree.

Senora Virginia Fabregas, the Mexican artist, with her dramatic and comedy company, is said to be meeting with success in the interior cities of the island.

J. ELLIS NORRIS.

THE PHILADELPHIA STAGE

But One Change in This Week's Bills—The Commuters' Engagement Extended—Some Well-Known Visitors.

(Special to The Mirror.)

PHILADELPHIA, Feb. 20.—There was but one change of bill in town this week, Holbrook Blinn in The Boss coming to the Adelphi for a brief stay, where Pomander Walk closed a successful engagement of two weeks. All of the rest of the attractions at the downtown theatres held over.

Last week, however, was an eventful one in theatrical circles. Besides three new arrivals, the opera season was resumed, Wolf Ferrari's new opera, The Jewels of the Madonna, being heard for the first time, and Victor Herbert conducting several of his selections from Natoma which were played by the Philadelphia Orchestra in its weekly symphony concert.

New attractions last week included a number of notable plays and players. John Drew, who is very popular in this city, Philadelphia being the home of the Drew family, is playing at the South Broad in A Single Man, supporting Mrs. Fiske. The dramatized version of Kate Douglass Wiggins's splendid book, Rebecca of Sunnybrook Farm, came to the Garrick for its local debut, and its authoress is also standing here. George W. Monroe, another great Philadelphia favorite, heads The Never Homes co., which is playing at the Lyric.

So successful has been the engagement of The Commuters that it was extended three weeks and will be here for two weeks more at the Walnut. On last Tuesday night Florence Malone, who is playing one of the leading parts, did a very courageous act which met with the approval of the entire audience. Several men in "baldheaded row" had been making audible comments to their friends during the first two acts, much to the annoyance of the actors and the audience. Evidently the ushers were otherwise engaged, for when the curtain went up for the third act their inane chatter was still heard. Miss Malone stopped her lines abruptly and turning to the disturbers gave them a much merited rebuke, telling them if they would not keen quiet to kindly leave the theatre. She was roundly applauded and, it is needless to say, the disturbance ceased.

Harry Askin, the well-known producer, of Chicago, and the secretary of the La Salle Theatre of that city, was in town last week, and it is understood that he completed arrangements for The Sweetest Girl in Paris to open at the Walnut following the run of The Commuters. Miss Ferguson's engagement in The Price of the Land at this theatre has been postponed. Mr. Askin, who looked happy and prosperous announced that Fred Donohoe, a former Philadelphia newspaper man, who wrote Louisiana Lou, now playing at the La Salle, had been engaged by him to write the next play for his Chicago theatre.

Joseph Brooks, the New York theatrical manager, was also in town last week and seemed very well pleased with the successes of his attractions, Ben-Hur and Rebecca of Sunnybrook Farm, which are playing at the Forrest and Garrick.

Leo Ditrichstein, who is starring in The Concert at the Chestnut, is the author of A Wise Rabbit, which was on the bill at Keith's last week.

Nan Brennan, a rising young actress, popular in this city where several years ago she played Maude Lambert's part in The Midnight Sons, is here with The Never Homes co. John Tucker, the versatile advance man of Lew Fields's show, while in town last week was in a considerate mood and told of the days when he used to be with John Drew, whom he considers one of the greatest American actors.

The Drews, mother, father and daughter, were given a ten last week at the Cricket Club. A number of notable theatrical people attended.

As Never Homes has been playing to such big houses an effort is being made to continue its engagement over the original two weeks booked here, as The Blue Bird is scheduled for the Lyric 26. Manager Blumberg doesn't know if he can get the engagement of the musical comedy which he is now appearing at the Broad. The star is as funny as ever, with as little effort as ever and as a good supporting cast. Mary Boland as his secretary was very agreeable and Carroll McComas, who plays the other leading ingenue role, was also good. Grace Wilson, as an entertaining exhibition of chorus girl, and Mr. Power's daughter, Leona Power, in the same natural manner, as her father did were very clever acting.

Edith Talliaferro, in the display role created a big success in Business is Business at the Garrick, and drew large audiences during the week full of the praise which her clever acting merited. Another feature of the week was the engagement of Arabella Boone, a star with Klaw & Erlanger and Harrison Grey Fiske.

Hallie Erminie Rives, the well-known author and Paul Wilstach, her collaborator, were in the audience the first production in this city of their play, Hearts Courageous, a play built around the days of '76, which was very well received by the Grand Opera House. The local critics did not all agree as to the merits of the play, but it was generally conceded that the dramatic situations were too strained to be credible. Norman Hackett in the role of Lord Howe, and Lillian Kemble Cooper as Mistress Shippen, the wife of Benedict Arnold, were the principal players. Others in the cast were Lillian Kingsley, Grace Filkins, Clifford Leigh, Frederick Webster, G. W. Wessels, Paul Kelly and W. Bailey.

The Orpheum Players had much more than an ordinary performance of Pinero's play, Trelawny of the Wells, at the Orpheum. The scenes were all very elaborate and were carried out in the minutest detail, the stage on several occasions to be even more elaborate than their usual scenes, rendering the performance all the more realistic. Isabel Irving, Walter Craven, Hassard Short, Florence Roberts were especially good.

An old-time favorite is on the boards of the American this week, Jack Cheshire and his Irish Lads starting in the Gay Morning Glories, a musical comedy of the late Thomas Westendorf type. Artemus will be the only comedian to be seen in Hoyt's Wooden Soldier, at the Casino.

A new player to Leo Ditrichstein, starring in William Thompson, The Wise Rabbit, was the headliner at Keith's. Frank Bush is to have his own theatre next season, and Ben Welch, Flanagan and Edwards, Ethel Green, Mabelle Norwood, Rockwell and Wilson, a voice of a man who can be loudly heard at Cohan's Grand, were also strong, and Manager Jordan asserts that the good business which has been with him all season still continues.

With Victor Herbert as the guest conducting the seventeenth symphony concert of the Philadelphia Orchestra, last week was a great success. Alexander Heinemann, who was the soloist, was heard to good advantage in the Bruch violin concerto, and Mr. Herbert's own Suite Romantique, which he is now appearing at the Broad. The Natoma music was also given, with an illustrative story of the opera by Mr. Herbert, and as a good supporting cast,

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ingly clever in the role of Agnes Elliston, while Charles Schofield gave a fine performance of Biff. Isadore Martin was congenially cast as Nellie Platt. The other members of the company had pleasing roles and the play was well mounted and showed careful direction.

A Man's World was presented at Payton's Lee Avenue Theatre last week. The role of Frank Ware afforded Minna Phillips a great opportunity to display her emotional abilities, and she made so much of it that the audience were deeply moved. Ethel Milton had the difficult part of Clara Oakes and played it well. Grace Fox as Ione Burne was deserving of much praise. Claude Payton's interpretation of Malcolm Gaskell was excellent. Great credit is due Arthur Jarrett in the role of Fritz Barn.

The Phillips Lyceum Stock company presented For Heart and Home last week. The leading roles were well taken care of by Harold Claremont and Phyllis Gilmore.

Salvation Nell was presented by the Gotham Stock company last week. Kate Woods Fiske made a loveable Hallelujah Mazzie and gave a most satisfactory performance. Evelyn Watson made the most of the small part of Mabel Keeney accorded her. Frank Fielder was very good as the Salvation Army leader. The role of Jim Platt was taken care of by Victor Browne, while Salvation Nell was in the hands of Louise Carter. Others in the cast were Caroline Cook, James Kyrle MacCurdy, Henry Hicks, Stuart

Beebe, and John H. Dilson. The production was well staged and gave evidence of careful attention by Stage Director Addison M. Pitt.

Robert Edeson made his Brooklyn debut in vaudeville at the Orpheum Theatre last week and was given a cordial reception.

Elizabeth Brice and Charles King were the headliners at the Bushwick Theatre, while George Lashwood held a similar position at the Greenpoint.

As a Man Thinks, with John Mason in the leading role, was the offering at the Majestic Theatre last week, while The Deep Purple held the stage at the Shubert Theatre.

James K. Hackett pleased a large audience at the Montauk Theatre last week in The Grain of Dust.

Kitty Gordon in The Enchantress was the attraction at the Broadway.

CHARLES J. UPPEL.

THE BOSTON STAGE

A Lively Week in the "Hub"—The Product of the Mill Pronounced a Decided Success—Nazimova Well Received.

(*Special to The Mirror.*)

Things are decidedly lively in Boston this week with the various changes in bill, and a squabble between managers over a booking, so that an unusual interest is manifest all around.

In the line of musical comedy the novelty was at the Tremont, where The Man from Cook's was given with excellent effect by the same cast that will soon take it to New York. The piece has had the benefit of a week's performances in Baltimore, so that the performance was a smooth one. The comedy is a lively one of French origin adapted by Henry Blossom with judicious effect. The vocal honors were taken by Gusta Bergmann, who came from Vienna, and who was the masquerading man from Cook's to give the name to the comedy. Fred Walton has many more dances than he did in The Three Romeos, and he was genuinely funny. Flavia Arcaro, last seen here in The Red Rose, again proved popular. The piece is well staged and costumed, and proved a lively entertainment. There was quite a contingent of New York managers over to see the first performance.

Gertrude Hoffman was given a most enthusiastic reception upon her return to town at the Shubert, and the house was packed to the doors. It was a repetition of the big business that prevailed when she was here with her revue, and the new entertainment made an emphatic success. It was quite the most elaborate presentation of Russian Dancers yet shown here, so that a big week is assured.

There was a decided uncertainty in regard to the week at the Majestic. Contracts were drawn, but they were not satisfactory, and things were in the air in a fashion that Boston was quite unaccustomed to see. The difficulty was between William A. Brady and A. L. Wilbur, and it was all over Way Down East. Inasmuch as the piece had played here at popular prices, Mr. Wilbur held that it was cheapening the Majestic to have it come in at mid-season and make a reduction. Mr. Brady did not see it in that line, and he went on advertising without mentioning the house, although he had every prospect of having the scenery and output dumped at the stage door and finding it barred to him. The contract was signed in New York, and there was a difference between the Shubert Brothers on a misunderstanding. At any rate, it afforded one of the best opportunities for press work that Boston has seen in some time.

There was darkness at the Boston Opera House last night, for additional time was needed for extra rehearsals of Aida, and the Monday substitutes went over to Thursday. The success of the engagement of Felix Weingartner has been the feature of the season at this house, and would atone for a number of unsatisfactory performances with mediocre singers. Nordica was ill and unable to appear at the first performance of Tristan and Isolde, but her place was well filled by Gadski, and her recovery was sufficient for her to appear at the matinee. The opera was magnificently staged, and the enlarged orchestra gave the Wagnerian score superbly. Lucille Marcel went far ahead of expectations, and her work in Tosca and Faust was superb. This is the last week of Weingartner and Marcel in America, and they return at once to Europe. A holiday feature will be a matinee of Hansel and Gretel.

The Product of the Mill continues to draw large audiences at the Castle Square, where it has proved the greatest success that John Craig has had since the End of the Bridge. It is not to be given as big a run as that play had, although it deserves it, for the dramatic treatment of the child labor problem is effective in the extreme. Mary Young's mother is the best character that she has led in a long time.

The Rosary gives a change of bill at the Grand Opera House, with a decided variation from the comedy of The Traveling Salesman. The piece was a Boston discovery last season, and its engagement at the Globe was extended a number of times. This time it will be here only a single week.

Nazimova has given Boston a surprise. It had been supposed that she was only an emotional player, but The Marionettes has demonstrated that she is a conellence of the best artistic sort, and all society has taken her up at the Hollis Street. It is decidedly the most fashionable engagement that she has ever played here, and it is the reason of giving her an entirely new following in this city. She is to be followed by James K. Hackett in The Grain of Dust.

The Littlest Rebel is one of the best war plays that Boston has seen in years, and it has been drawing tremendously large audiences at the Boston. Dustin and William Barnum as the soldiers on the different sides of the line are excellent, and the child, played by Mary Miles Minten, is a masterpiece of pathos, especially in the cabin scene, where she shields her father's escape and at the finale.

The Herfords at the Plymouth is in its final week, and will close an engagement that has been interesting in every respect. The increase in patronage has proved the power of Viola Allen's study of the woman architect who has to decide between profession and family. Miss Allen is artistically effective, and Grace Elliston and the others aid her ecellently.

The Pink Lady at the Colonial is now in its final fortnight in Boston. The record of three months has gone quite beyond anything seen for a similar period at this house since it first opened with Ben-Hur, and it looks as if the big business would continue clear to the finale, March 2.

The Country Boy is the only attraction in town without a limit fixed, but it would be foolish indeed to cut this piece off after it has demonstrated its popular hit so emphatically. For a piece without a star and depending upon the even excellence of its cast, The Country Boy has certainly made a success for itself this season, and the figures of The Man from Home are in danger.

At the Gaiety the new burlesquers of the week are The Midnight Maidens in On Their Honeymoon and The Village Fire Brigade.

The Belles of the Boulevard are the newcomers at Waldron's Casino, with the Bragsar Brothers a special feature.

The Jardin de Paris Girls are the combination at the Howard Athenaeum, while the house also for the week includes Cora Livingstone, Georgetta and Victoria, Crawford and Montrose, Casey and Smith, and Ned Nolan.

Nora Bayes and Jack Norworth lead the vaudeville at Keith's this week, with Franklyn Ardell and co., Kalmar and Brown, Frank and True Rice, Sicota, Kate Watson, Clifford Walker, De Witt, Burns and Torrance, and Payne Weekly.

The National has a headliner of local interest in streets of Boston, an act made up of all the recognized street musicians of the city. Others there are Claudius and Scarlet, Bailey, Hall and Burnett, Mayme Remington, and Stickney's Circus.

Torelli's Pony and Dog Circus is the headliner at the Globe, with Allen Byron and Blanche Marks, Alvin and Rose, the Clipper, Lawler and Potter, Bilson Malone, and the Bays.

At the Bowdoin Square are the Kumas Japs, Capt. T. Lewis and co., the Jackson co., the Musical Wilsons, Dirus and Sensel, and George Fisher.

The Mobile Minstrels still continue at Austin and Stone's, and others there are Frank Walsh, John Flynn, Ida Campbell, and Cassie French.

The Orpheum week opens with The Suffragette Barbers, Alexander Gaden, the Three Cook Sisters, the Reid Sisters, William Bert, Professor La Reine, Norwood and Norwood, and Allen de Carno.

To alternate at Lowe's other house, the South End, are the Metropolitan Trio, Cook and Stevens, Cleary and Bracey, Priscilla and Johnson.

The future of the Boston Opera House has been assured, for the present at least. The boxholders have replied to the advanced scale of prices in a sufficient fashion to oversubscribe the list, and that assures a good working basis. The guarantee fund has been started with a number of subscribers of from $1,000 to $5,000, and even the newspapers are called upon to contribute—just as if they were not worked enough already—but they are coming up in good shape, with the "Globe" taking the lead. Henry Russell has been re-elected as the managing director for a term of three years, and Harold Blanchard has been chosen to the board of directors to take the place of H. Y. Thayer.

There was a decided bit of excitement locally connected with the arrests all over the country in the dynamite cases. It was demonstrated that the mysterious explosions when the Boston Opera House was being built were due to the discontented labor element. At first there was a mystery when one arrest was made and the officers would not tell who it was, but it proved to be Frank J. Higgins, former organizer of the International Structural Bridge and Iron Workers' Union. Later Michael J. Young, vice-president of the International Iron Workers, surrendered himself. It made a decided sensation in local labor circles.

Augustus Thomas will be in town week after next to see the performance of John Mason in his play, and he has accepted an invitation to speak to the Drama League on the afternoon of the 20th at the Shubert.

In the Superior Court last week the trial was started of the suit brought against 101 Ranch proprietors, Joseph C. and Mack Miller, by Charles M. Downey, a conductor of the New York, New Haven and Hartford Railroad, who claims damages through an assault on June 17, 1909.

Mrs. William D. Andress, wife of the business manager at the Park, is at a private hospital convalescing from a serious surgical operation. She is now pronounced out of danger and her recovery is assured.

The Rose Maid will be given at the Colonial following The Pink Maid. That makes quite a symphony of color at that house this season, with The Red Widow, The Pink Lady, and The Rose Maid. About the only things lacking are The White Sister, Green Stockings, and The Black Crook.

H. Price Webber has been in town during the past week completing his engagements for the thirty-eighth consecutive season of his Boston Comedy co., which starts next month. He goes to New York from here, and then will return to Augusta, Maine, for the remainder of his vacation.

George Thatcher, the former minstrel, who plays the old darky in The Littlest Rebel at the Boston, was the victim of a painful accident in front of his hotel, the Langham, last week. He was crossing the street when he was hit and knocked down by an electric car. He was so severely injured that he was unable to play for several performances.

A farewell dinner was given to Florencio Constantino upon his retirement from the Boston Opera co. to go to Havana, Mexico, and Buenos Ayres in fill engagements in opera. It was given at Young's Hotel, and only personal friends were present. Judge Frank Leverett acted as toastmaster, and among those who spoke were Ralph L. Flanders, general manager of the New England Conservatory of Music; Prof. Alfred de Voto; Daniel V. Melsaac, Assistant District Attorney; Dr. Gustavo di Ross, the Italian Consul at Boston; William C. Brockly, chairman of the City Music Commission, and Philip H. Nickerson.

The Prince and the Pauper has been added to the coming plays at the Castle Square, and the stock co. will give it during the week of the city school vacations. The Private Secretary has been settled to follow The Product of the Mill. Blindfolded, a new play by a young Boston author, is being put in readiness.

George H. Tyler, of Liebler and Co., was in town last week to see the changes made in The Herfords at the Plymouth.

Madame Masterlinck returned to Paris last week after her opera engagements in Boston. Before leaving she said that her husband's writings were appreciated in this city more than anywhere else in the world.

In the fourth series of plays given at the Toy Theatre there was nothing that opened so interesting as the dances given by Dorothy Jordan, the daughter of Eben D. Jordan, whose work was first seen at Vincent Club theatricals. She is easily the best society dancer hereabouts.

Rachel Crothers, the author of The Herfords, was the speaker before the Drama League, and their friends who filled the Plymouth one afternoon. She saw great power in the theatre of the future, and had a good word to speak about The Easiest Way, which was banned here. She differed decidedly from Mayor Fitzgerald.

There is a novel local complication in regard to the Columbia, now called the South End, according to the decree of the Supreme Court. When the Columbia Amusement Co. got the house last Spring, Edwards and Farren appealed from the ejectment proceedings brought against them. The case went up to the highest court, which has decided that the co. has the theatre proper, while the entrance, which is in another building, is for Edwards and Farren. Thus one company has a theatre without an entrance, and the other an entrance without a theatre. They will have to pay, but they can choose back to the second act on.

Colonel John F. Sullivan, of New Orleans, who is the Grand Exalted Ruler of the Elks, was in Boston last week, and he was entertained by the Massachusetts Association in lavish manner. A dinner was given in his honor at the American House, at which President James R. Nutter, of Springfield, presided.

Among the new corporations of last week was the Stanley Amusement Co. of Lawrence, which has a capital stock of $20,000. The incorporators were Eugene H. Bonham, Frederick E. Hollis, George L. Curlee, and Frank J. Stanley.

JAY BENSON.

THE WEEK IN CHICAGO

Little Women Enthusiastically Received—Third Week for the Siren—His Neighbor's Wife Moves to the Whitney.

(*Special to The Mirror.*)

CHICAGO, Feb. 19.—Billie Burke arrives this week at Powers's and The Pink Lady at the Colonial. Robert Hilliard is beginning his annual engagement at McVicker's. Charles Cherry and His Neighbor's Wife move over from Powers's to the Whitney.

John Drew will be at Powers's in April, opening Easter for three weeks, and Helen Ware in The Price will be at Powers's two weeks, beginning March 4. On the same date Blanche Bates will follow The Passers-By at the Blackstone. Alias Jimmy Valentine with H. B. Warner, at McVicker's March 3.

Little Women, dramatized by Marian De Forest from the famous book, started at the Garrick last Monday with a big Lincoln Birthday matinee, largely of young folks, and they were most enthusiastic. The adult portion was mostly women, and they seemed equally interested. An audience of good size later in the week included the usual quota of men, some of whom came in, bringing their boys and the homely worth. domestic nature and idyllic little love stories seemed to interest them as well as many a more ambitious play. The dramatization seems to be sympathetic, faithful and true, and the acting is good in all instances. The reception of the play by the press has been appreciative. It has more dramatic action than some of the reviews indicated. All the scenes of the four acts, except that of the last act, are in the living room of the Alcott home of the little women. The last act is enhanced by an orchard view, and setting of much beauty. The four little women, their mother and rich aunt occupy most of Act I, introducing the family life, relations and conditions. It closes with news that the father is ill at Washington, after service in the Rebellion, and with hurried efforts of the mother and her children to scrape enough money together for her trip to him. In the succeeding two acts the wooing of pretty Meg and the beginnings of the love stories of Jo and Amy hold the interest; also the increasing illness of Beth. The father has returned home, Meg is married, and the twins are born. Jo refuses Laurie, and shows she prefers the German professor. Both essays after a somewhat too long pathetic series of incidents leading up to it. In the last act peace, happiness, sunshine in the orchard, with all the couples, even father and mother in the picture. Laurie has found it is Amy he loves. There is a good deal of wit and humor, and many of the best bits of philosophy in the book are interwoven effectively. Alice Brady in an ideal Meg, pretty, demure, sincere. She is convincing and skillful in her acting of this most ingratiating part. Without ever overdoing she manages always to give it just the right sympathy and emotion. Marie Pavey has the more active part of Jo, and with possibly a little overemphasis here and there, in the main, wins her audience by her life and ability. Rosalie Lee Lestina is capital as Aunt March, and Fred Sack makes a fine old Yankee gentleman of Laurence. The other parts all deserve praise: Mr. March by Lynn Hammond, Mrs. March by Gertrude Berkeley, Beth by Gladys Hulette, Amy by Edith Speare, Laurie by Bertram Harrison, Professor Bhaer by Carl Baucrmann, Brooke by Henry Hall, and Hannah by Julia Varner.

The Siren enters its third week of large audiences at the Illinois, and probably could remain longer, the audiences get so much out of it. Judging from the constant applause Donald Brian is as ideally cut in this musical comedy de luxe as all his fair devotees anticipate, and he does just the love scenes and the dancing they want. Alan Mudie and Will West are very pleasant surprises in the latter. Mudie with his agile dancing, which he has to repeat often, and West with numerous small comedy touches leading up to a sort of little triumph in the last act which as ultra literary writers on the drama would say, brings down the house. Frank Moulan is capital as the Baron. Julia Sanderson wins with her good looks, winsome ways and excellent dancing; Ethel Cadman with her prepossessing appearance and good voice; Florence Morrison with her beauty, good voice and heartiness. The richness of the production could hardly be excelled. The crowning of the slender twelve beauties would almost suffocate a dressmakers' convention with delight.

The Drama Players won further laurels in The Thunderbolt at the Lyric last week, the second of the Chicago Theatre Society's subsidized season. Hedwiz Reicher made her first appearance playing the heroine with marked ability which found prompt appreciation in the reviews. Donald Robertson, Lionel Belmore, and Sheldon Lewis again read their titles clear to membership in such a co. of the first class; but Herbert Kelly did rather more in the minds of most of the critics. They gave his James Martinmore the highest praise and in one instance the reviewer said the performance was his.

The Irish Players seemingly revoled in a play of Western America by George Bernard Shaw, The Showing Up of Blanco Posnet, in which a horse thief sneaks harshly of his Maker for forcing him to do a generous deed that when he is getting away successfully with a stolen animal. Riders to the Sea was admirably played also last week, and Lady Gregory's humorous glimpse of two old workhouse Irishmen wrangling across cots in the infirmary. In variety, originality, wit, humor, poetry, skill and good acting the bill offered by Lady Gregory last week with her exceedingly clever little group of players has seldom been equaled.

By request the Irish Players repeat The Playboy of the Western World this week until Wednesday night. A new playlet, The Gaol Gate, will be given with it. Wednesday afternoon, Friday and Saturday nights Deirdre of the Sorrows, Shadow of the Glen, The Jackboot, and Saturday afternoon the bill of last week will be repeated.

Margaret Illington has attracted renewed attention to the Cort with her new play, Kindling, in which she departs for Paris and the glittering world of women stars and adopts the young wife of a very poor workman, who can not afford the prospective increase in his family. The reviewers here of the unrest have credited it with great dramatic and comedy possibilities strong scenes. It has a number of very emotional moments, which bring tears to eyes of the co.

Rosalie Toller, of The Passers-By, is succeeded this week at the Blackstone by Marguerite Florence. Miss Toller is returning to Wilmington, O., L. Hall in the "Journal" says that the early production here of Henry Miller's play, Montgomery, with Harry H. Frazee as producer and Williams Courtenay of the cast of the co.

Alias Jimmy Valentine, with H. B. Warner, will be at McVicker's beginning March 3. George E. Cole, for several seasons in the Man of the Hour co., succeeded Morris Gest last week in the Kitty Gordon production of The Fenalty, playing the Pittsburgh engagement in a popular manner, which evidently delighted the Crown patrons.

That concert by Kubelik delayed, because he cut his valuable finger while trying to manicure himself, will be given next Sunday afternoon, March 24, in Orchestra Hall, under the direction of Frederick J. Wessels and Herbert E. Vogel.

Audiences in theatres could hardly show more acute interest than Dorsey Richardson's 2,000 crowd at Orchestra Hall in his series of 3 lectures on Panama and Panama Canal. The pictures of Panama and Panama Canal were impossible to accompany popular interest in the buried cities, but Mr. Richardson's descriptions of photography seems to make as many of them as possible. The rest of the lecture about Panama and Cuba was full of interest.

George Cohan might be suspected of having Deadly predilections from the fact that all of Cohan and Harris will inaugurate the new Auditorium at the Grand Opera House on the occasion of the formal inauguration date of March 4, for Mrs. Woodrow Wilson, John A. and Harry will open for a few weeks. It is understood that the first week of this theatre under the new management will be Officer 666 by a specially selected company from the fixtures of the Grand for a limited engagement. Frederick W. Haddon, who created the leading role in the farce after the smartly successful N. C. Goodwin of the Old World, will reappear.

Fred Kimball, whose wife, Isabel Irving, made much of a short part with Julius Steger in The Master of the House at the Cort, is now with the Drama Players during the current season at the Lyric.

The Palace Theatre, which is erecting upon the ruins of the Court House and Jail, will have 2,500 seats. The stage is to be built that it virtually can be changed, or entirely replaced, between one of Orchestra Hall's concerts, so that many famous theatrical companies can appear in one week. The building committee has decided that the new theatre shall be the finest in the world. The new theatre will be erected on the Halsted side of the block, and will be set back from the street, so as to give room for a park in front. The entrance will be through a marble arcade, and instead of a regular theatre front there will be a row of stores, with a marble colonnade and rose curtain will be seen through the arches of posts. Some of the best known theatrical men in Chicago are behind the new theatre, and the first two or three rows of the orchestra floor will be removable, so that the stage may be extended over the pit when desired. The plans for the new theatre have been advanced to the working point, and work will virtually is sure to be ready for the fall season of next month.

Diplomatic hopes have made many a theatre and music hall open, indeed the Auditorium had several the season it was opened, and the Chicago Opera House has had its share, but the general re-opening of the Auditorium, Monday night, by Chicago says that Chicago's interest in the Panama Canal has aroused the interest of the whole country, and that he will run the house on a different basis than any other theatre. Arrangements have been made through the alumni of the University of Illinois, under the management of the theatre will be given in honor of Panama, his own creation. The Panama Canal Exposition was understood to be held in honor of Colonel Morris, is said to have agreed only to the use of the Cort was in town for the start of the Cort season on its new career.

Thomas Nunan, formerly treasurer and booking manager of the Illinois and later manager of the Garden, now the American, and formerly theatre building expert, is now in charge of the details of the fourth theatre and office building of Marshall Field & Co., on Wabash avenue. The theatre will be at the Manhattan Theatre, New York, September 1.

Herbert Kelcy, after a fine entertainment to the Learned Ladies, delivered the Lenten course of lectures from the critics in The Theatre Guild on Sir James Martinmore.

Tanguay history repeats itself: Manager Lester Glover found nearly all good seats at the Lyric sold the evening day for the rest of the week, so there was nothing to do but hold it another week, with the musical comedy, Roy Tangay Tuesday night between 6 and 7 o'clock a waiting line was seen calling itself around the middle fountain in the lobby. The same scene was observed a year ago. Others this week are Edgar Atchison Bly, who is sure to make Uncle Tombstone one of the funniest of Uncle Sam's chief funmaker on the programme; Lillian Shaw, who plays many parts in one playlet, and the Cadets de Gascogne.

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AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND: The Fortune Hunter 1; very satisfactory performance to large house. Della Clarke in Introduce Me 3 pleased moderate business. —— MAJESTIC: Peruchi-Gypsene co. in Down on the Farm week Jan. 29-3; pleased good-sized houses all week.

MOBILE.—LYRIC: Blanche Ring in The Wall Street Girl 5; good co. and business. Introduce Me 7, 8; good co.; fair houses.

SELMA.—ACADEMY: The Fortune Hunter Jan. 31; excellent business.

ANNISTON.—NEW NOBLE THEATRE: The Fortune Hunter 5; large, well-pleased house.

ARKANSAS.

PINE BLUFF.—ELKS': Everywoman 5; fine performance; S. R. O.——ITEM: The S. R. O. sign was hung up three days before the performance. Frederick Ward, who is a local favorite, made a decided hit here in the character of Nobody.

FAYETTEVILLE.—OZARK: Naughty Marietta 5; excellent co.; packed house. The Shuman English Opera co. in The Love Tales of Hoffman 6; a very high-class attraction; record-breaking business.

HOT SPRINGS.—AUDITORIUM: Top o' th' World Jan. 30; disappointed good house. Girl in the Taxi 31 pleased fair business. Everywoman 3; splendid production; capacity; two performances.

LITTLE ROCK.—KEMPNER: The Rosary 12 pleased good business.

CALIFORNIA.

SAN FRANCISCO.

Ima Made Hit at the Columbia—Robert Mantell at the Cort.

At the Columbia, Alma Where Do You Live? opened Feb. 5, to a crowded house and much pleasure seemed to be extracted from the play. The sweet songs were much enjoyed, especially the title song. The cast though small was superior. Miss Flack sang the main song repeatedly and Aubrey Yates lent his excellent voice to the success of the entertainment. Charles Murray, formerly of Murray and Mack, surprised all by his unsurmised good singing voice. Altogether the play was a hit. Next week comes Madame Sherry, with Flo Irwin and Billy Cameron in the cast.

The Alcazar presented A Man Between or The Bride. Miss Vaughn and Mr. Lytell had the leads and the play was excellently offered. Especial praise was given to Fred Butler the stagemanager for the true-to-nature dressing of the stage. Next week there will be a revival of Salvation Nell.

At the Cort, Robert Mantell edified the scholars of Shakespeare with his high-class presentation of the tragedies. A capable co. accompanies him and with him also is Miss Hamper, whom he has recently married. A repetition of his repertoire will be given for the second week ending 18.

The Savoy ran the pictures for the week, but next week will come Mutt and Jeff in the musical comedy.

At the Orpheum along with a big bill Ada Reeves is featured. Pantages also offers a long bill, while the Empress has high-class numbers including James Grady and co., and The American Quartette. The Republic, the old Alcazar house, is doing a good business with ten cent vaudeville and picture house. It is owned by Sam Harris and Mr. Ackerman, formerly of The Chutes.

The San Francisco Orchestra, Henry Hadley conductor, will give its fifth Symphony 16, and Elsa Ruegger will be a feature as cello soloiste at the Cort.

Shumann-Heink is nearing our city for her concerts. H. W. Savage was in town and looked over the field.

Deep Purple will be given by society folks 19 and afternoon of 12. The King and the Booster will be given at the Cort for the benefit of charity. It was given at the Valencia successfully and so much so that its repetition was demanded. David Levy, a young attorney, wrote the musical comedy while at the University of California a few years ago, where it was also given with great success. A. T. BARNETT.

LOS ANGELES.

Virginia Foltz Made Good Impression—High Praise for the Belasco Stock.

Madame Schumann-Heink gave three concerts at the Auditorium week of Feb. 5, all to packed houses. The prima donna is a great favorite in this city, and at each concert she was in her usual amiable mood, gracious to a degree and in perfect voice, and her appearance on the stage was the occasion of a most hearty welcome. On Wednesday, the 8th she sang to 4,000 school children on the grounds fronting the Troupe Institute in Pasadena. The Gamut Club, of this city, also had a festive evening for this noted singer on 7, and on 10 she will be given a reception and dinner by the Dourmet Club, which is composed entirely of ladies, although on this momentous occasion each lady has the privilege of bringing a real man with her.

Madame Sherry, which opened a week's engagement at the Mason Opera House 5-10, has enjoyed excellent patronage throughout the week. The co. appears well selected, costumed, with appropriate scenic effects. Oscar Pierman again heads the list of comedians, with his effective humor and individual style. William Cameron and Franklin Farnham are both with the co. Virginia Foltz, daughter of Mrs. Clara Shortridge Foltz, of this city, made a decided hit as Peolta, the Spanish girl. Miss Foltz has a splendid contralto voice of rich quality and in addition she is also a dancer of merit. Get-Rich-Quick Wallingford 12-17.

At the Belasco Alice Jimmy Valentine entered upon the fourth week of its run 5. The performance of this interesting drama is an example of a very nearly perfect stock performance. In William Gibson the co. has found a leading man, who is extremely clever and who has established himself well with the local playgoers.

The Paris Grand Opera co. gave two special matinees 7, 8 at the Auditorium, singing Rigoletto and L'Africaine. Both matinees were well patronized. The co. will leave 10 for an engagement in Salt Lake City.

Oliver Morosco, manager of three local playhouses in this city has just returned from New York. He is thoroughly imbued with the idea of the future of dramatics and theatricals in general in this city, and is more than impressed with the belief that the stock co.'s work in Los Angeles is far superior to that in the larger cities in the East. Mr. Morosco will be associated in New York with John Cort in the management of at least two theatres; one of them will be a stock house operated under Los Angeles ideas, to which they will send plays from this city which have won the approval of audiences here and after that other cos. will be organized to produce these plays elsewhere than in New York.

Walter de Leon, the author of The Campus, now in its second successful run at the Grand Opera House, has announced that he has just finished a new musical comedy named. The Girl and the Boy, which will be presented at the local house in the very near future; in fact, the co. is now rehearsing for this new production.

At the Majestic Theatre Mrs. Leslie Carter, supported by Franklyn Underwood as leading man, will open a week's engagement in Two Women 12-17.

At the Burbank The Wife will close a second week's engagement. This production has attracted splendid houses at each performance, and the cast is to be highly commended for its energetic and clever work in this old-time favorite. Commencing 12, a revival of George Broadhurst's play, The Dollar Mark, will be given, with David Hartford in the leading role.

Mutt and Jeff closed a week's highly successful run at the Lyceum 10, the house having been packed every night to see this attractive combination of fun and music. The Virginian with the original co. will open at this house for a week's run 11-17, and this will be the first time that this play was ever given to the public at popular prices. DON W. CARLTON.

OAKLAND.—MACDONOUGH: The Red Rose Jan. 29-3; fine production, to good attendance. —— LIBERTY: Bishop's Players presented Bonnie Lorna Deone 29-4; poor attendance.——COLUMBIA: Columbia Opera co. in The Lawmakers 28-3; fair production; moderate attendance.——ORPHEUM: Cecelia Loftus great attraction 28-3; made immense hit; balance of programme good; capacity houses.—— ITEM: Walter Catlett, of this city, has accepted an engagement to play one of the comedy roles with The Red Rose co.

SAN JOSE.—VICTORY: Robert Mantell in King Lear 3; splendid production, to large audience.——THEATRE JOSE: Ed. Redmond co. in Dr. Jekyll and Mr. Hyde and A Rural Romance Jan. 29-4 pleased large audiences.—— ITEMS: A Rural Romance is a one-act playlet, by Thurston Hall, that made a very pleasing impression.—The Prince and the Widow 8-11 will introduce Anda Due as leading woman.

FRESNO.—BARTON: The Virginian Jan. 30 played to good house. Robert Mantell presented Shylock 1 to a large and pleased house.

SAN BERNARDINO.—OPERA HOUSE: Madame Sherry 1; best house of the season; good co.

COLORADO

DENVER.

A Musical Treat at the Broadway—Good Offerings and Paying Business.

The real treat of the musical season opened at the Broadway Feb. 5, for three nights, Puccini's operatic version of The Girl of the Golden West. Society turned out in force to enjoy this remarkable offering. Luisa Villani makes a beautiful Minnie, and makes us forget by her clever acting that real people do not sing their conversations. Carl Gantvoort is a good Rance, and Umberto Sacchetti does admirably as the stage robber. The male chorus sing well. Lulu Glaser in Miss Dudelsack, will fill out the balance of the week. Rebecca of Sunnybrook Farm 12-18.

Around the Clock came to the Tabor 4-10, and made its audience sit up and take notice. Mary Whitney and Billie Ritchie extract the last dron of fun out of their parts. The chorus sing well and dance lively. Henry Woodruff in The Prince of To-Night 11-17.

The Orpheum 5-11, offered a decided novelty in Charles Kellogg, who claims to extinguish flames by sound waves. It is a good act and Mr. Kellogg's range of voice is quite remarkable. Mrs. Gardner Crane offers a Pullman Car Sketch, which goes well. Geo. W. Cunningham and Herman Marion are good in somersaults. Ray Bailey dances well, and the singing of Mlle. Renee Dyris is above the average. Ruby Raymond and co. are satisfactory.

Joe Tinker in The Girl Behind the Counter, was at the Empress 3-10.

Sells-Floto Circus will occupy the Auditorium for two weeks, beginning 19. This circus winters here. GRANVILLE F. STURGIS.

PUEBLO.—GRAND: Around the Clock 2; fair business. The Mummy Monarch, by the local B. P. O. Elks, for four nights Jan. 29-3; S. R. O.

CONNECTICUT.

HARTFORD.—PARSONS': The Spring Maid capitally with its catchy airs finished the week of Jan. 31 to continued S. R. O. at advance prices. The Enchantress magnificently staged and gowned followed 5-7 for four performances to capacity, also at $2 per capita, illustrating that this theatre will stand week engagements of high-grade attractions at Broadway prices. In The Enchantress Kitty Gordon was a most attractive figure, and her chic acting, graceful postings and good voice were much admired. Nellie McCoy, who will be starred next season in a play especially written for her, displayed her unique and original comedy stuff, interspersed with songs and dancing reminding of a composite of "Eddie Foyism and George Cohanesqueness." Ralph Bizzs and Katherine Witchie introduced lively dancing, while all the principals and chorus sang in fine voice and made an attractive stage picture. The augmented orchestra interpreted the pleasing music with rare technique. At the opening performance they were led by Victor Herbert, who came on specially to wield the baton for this evening, and he received an ovation as soon as he was recognised by the audience, who enthusiastically at the end of the first act called on him for a speech, which he modestly limited to simply appearing before the curtain, salaaming the star and dismissing the demonstration with gracious bows.——POLI'S: Howard and Howard in pleasing talks and songs were the topliners, and received hearty encores from the crowded houses week of 5.——HARTFORD: Had as leading attraction week of 5 Patten's Diving Venuses, who made such a hit the previous week that their engagement was prolonged for another.——ITEM: Lillian Poli, niece of Manager Poli, who has sang most successfully with several musical attractions, was married the past week to E. F. Weadon, general manager of the E. P. Whitney Opera co., of Philadelphia. Miss Poli's professional career began three seasons ago, when she assumed the prima donna role in The Chocolate Soldier.

A. DUMONT.

BRIDGEPORT.—LYRIC: Lack of appropriate roles in the first weeks of the Frank Carpenter Stock co.'s season deferred the personal hit of Robert Conness, but he "arrived" with eclat Jan. 29-3, through his superb rendition of the Robert Edeson role in Pierre of the Plains. If Mr. Edeson had played it as well as Mr. Conness it would not have been withdrawn so soon. Unctuous James Devine had his innings 5-10 as the rejuvenated sexagenarian in Father and the Boys. Manager Carpenter provided handsome new settings, and the whole co. did good work. None of this season's prior bills have furnished so evenly divided opportunities to Eleanor Cleveland and Robert Conness as did The Deserters 12-17, and biz business resulted. Florence Carpenter, too, got more breadth of role. James Devine, after his roaring success in Father and the Boys, doubled a crusty colonel and a nimble-footed policeman with equal success. John Carroll is gaining local admirers as a consistent "heavy." George Elmore doubled a natty surgeon and a slum "barkeep," and Cameron Clemons's khaki captain and water front rounder were clever extremes. The Marriage of Kitty 19-24 will follow.——POLI'S: Mason and Keeler's screaming episode, In and Out, put it all over. Louise Agnese and Irish Colleens 5-10, and so indeed did The Fighter and The Boss and Felix Adler. Others who did not get blue ribbons were Klutino's Animals, Reed Sisters, and Barnes and Robinson.——PARK: Nazimova in The Marionettes was a fleeting but genuine pleasure 5. Whether she enjoyed playing in an M. P. V. house is another question. James K. Hackett in A Grain of Dust 9.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co., 12-17 closed their season here with Madame X. Without doubt, this was the best work ever shown here in stock, and speaks volumes for the ability of both Miss Duke and Mr. Cody. These clever players, upon going, take with them not only the hearty well-wishes of The Mirror man, but of the entire theatregoing public, who deeply regret their departure. The work of Eugene Frazier as Laroque, Mitchell Lewis as Florlot, and Richard Carlen as Victor stood out strongly.——ITEMS: Lawrence Barbour, formerly stage director of the Forbes Stock co., reappeared in the cast, and was warmly greeted.—The Alhambra has been taken over by Jones Brothers, and will be run as a strictly high-class vaudeville house.

WILLIMANTIC.—LOOMER: The Crusaders and Fall of Troy Pictures 2, 3; well received. The Fadettes Ladies' Orchestra of Boston 6; most charmingly directed by Caroline B. Nichols; delighted most enthusiastic audience. The solo numbers by Hazel Brown and Elizabeth Mayo being especially received with favor.—— ITEM: A return would bring larger business, as the Woman's Club entertainment kept away many music lovers.

NEW BRITAIN.—RUSSWIN LYCEUM: The Chicago Stock co. opened for week 5, presenting the following attractions to good patronage: In Missouri, Sham, The Genius, and The Model. The Fourth Estate, The Governor, and the Boss, Strongheart, and The Angel and the Trail.

WATERBURY.—POLI'S: The Gamblers 2, 3 pleased good business. Alla Nasimova in The Marionettes 6 pleased.

DANBURY.—TAYLOR'S OPERA HOUSE: Chicago Stock co. 12-17; excellent co.; packed houses.

MIDDLETOWN.—MIDDLESEX: Taylor Stock co. 12-17 satisfied good business.

FLORIDA.

JACKSONVILLE.—DUVAL: The Lyman Twins 1; fair, to fair business. The Blue Mouse 2; fair co., to poor business. Madame Sherry 3, 4; fair co. and business. —— ORPHEUM: The Five Columbians, Herbert and Willis, Davey and Everson, Alec Y. Craig, the Careno Trio Jan. 28-3 pleased good business.—— ITEM: Anna McNabb, of The Pink Lady co., was taken suddenly ill, and was removed to the De Soto Sanatorium, where she remained for several days. She was entertained by friends the day she left here to again join the co. at Atlanta. She appeared here several seasons ago in The Red Mill and The Land of Nod.

GEORGIA.

NEWNAN.—AUDITORIUM: Lion and the Mouse 3 gave better satisfaction than any dramatic co. ever here. University of Georgia Glee Club 5; very pleasing programme. Kiltie Band 9 pleased good business.——ITEM: All theatregoers here are going to Atlanta this week to see The Pink Lady.

W. S. CANNING

William S. Canning, the popular manager of the Weller and Schultz theatres (M. Reis Circuit), Zanesville, O., is one of the youngest managers in the country as well as one of the most efficient. He is booking splendid attractions at the Weller, and has established a first-class stock company at the Schultz. Mr. Canning is, himself, a versatile actor, and if, perchance, the attendance falls off at the Schultz all he has to do is to get in the cast and capacity houses are assured.

Zanesville people appreciate Mr. Canning's ability to get $2 attractions for $1.50, which he makes a point of doing.

ATHENS.—COLONIAL: Madame Sherry 7 failed to please small audience. Third Degree 9; good, to fair business.

ROME.—OPERA HOUSE: The Fortune Hunter 8; fair audience. The Thief 12, matinee and night; fair co. and business.

MILLEDGEVILLE.—GRAND: The Wolf 1; splendid, to poor business. The Third Degree 7; splendid, to small house.

IDAHO.

BOISE CITY.—PINNEY: The Red Mill 15, 16. Stanford Dodge Co. 22-24. Henry Woodruff 27, 28. Girl from Rector's 29. Boise Lecture Course March 2. The Bohemian 7, 8. Lecture 11. Paid in Full 12, 16. Miss Nobody from Starland 20, 21.——ITEMS: Grand, Bijou, Lyric: All good business.——1813: Good bills; turns 'em away.——NEW BOZ: Leading house of Northwest; packed every night; weather ideal; ranchers plowing; 30 degrees in shade.

NAMPA.—OPERA HOUSE: Tilly Olson 4; fair co.; small house.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in The Barrier 5-10; good; capacity. The Necia of Grace Hayward was splendid. Charles Dingle as Captain Burrell was strong. William Webb gave a masterful John Gale. Rose Watson was good as Alluna. No Creek Lee by Lew Welsh was interesting. Chester Wallace's Dan Stark was clever. Walter Poulter pleased every one by his Poleon Doret. As Runnion Charles Brown was excellent, as was also Robert Jones playing Corporal Thomas.

ROCKFORD.—GRAND: The Girl and the Tramp 2. Madame Sherry 3 to good business. Rockford Symphony Orchestra (matinee) 4; fair house. May Robson 5 pleased good house. The Man on the Box 8; fair house. The Country Boy 9; well received. Brewster's Millions 10; two fair houses.——ITEM: Rockford Lodge, No. 64, B. P. O. E., opened their new $150,000 clubhouse 24 with a grand ball.

BLOOMINGTON.—CHATTERTON: Coburn Players in Macbeth Jan. 31 pleased fair business. Miss Nobody from Starland 1; good co. and business. Irish Players 3; matinee and night, to small business. Hoover Stock co. 8-10. Plays: Power of Politics, Under Arizona Skies, The Girl from Newport, The Stronger Love, The Great Question, The Chocolate Soldier 7; excellent, to big business.

TAYLORVILLE.—ELKS': The Wolf 7; good co., to fair business.——ITEM: Wanita Wallace, daughter of Mrs. Joseph Wallace, of this city, was married 8 to Frank Chapel, at Winchester, Ind. Miss Wallace plays the title role in The Missouri Girl (Eastern co.) and the groom is a member of the Shannon Stock co.

AURORA.—GRAND: The Oscar Cook Stock co. opened in An American Gentleman 11-16; good co. and business.——FOX: Excellent bill of vaudeville 5-11; Madame Adelaide Hermann headliner; very good patronage; pleased. The Merry Mary Musical Comedy co. opened a week's engagement 12 to big business.

GALESBURG.—AUDITORIUM: Louisiana Lou 1, delighted full house. Bright Eyes 2 pleased good business. Baby Mine 3 pleased good house. Miss Nobody from Starland 8; good business.

INDIANA.

INDIANAPOLIS.

Drifting Pleased the Critics—Enjoyable Performance by German Stock Company.

One of the best Yiddish cos. ever seen here, headed by Mme. Regina Prazer, appeared at the Shubert Murat for one performance of The Oath by the Sefer Torah, Feb. 2. Owing to the enthusiastic reception accorded the players, Mme. Prazer and her co. remained for a second night, presenting Woman's Love.

The Aborn Opera co. in their big, spectacular production of The Bohemian Girl, was the week's attraction 5-10. The cast of principals which is different from that seen here last season, included Vera Allen, Harold Blake, Herbert Waterous, Joseph Florian and Jane Herbert. Lawrence D'Orsay in The Earl of Pawtucket 12-14 (canceled). The Girl of the Golden West, matinee and night 21.

The German Theatre co., of Cincinnati, gave a thoroughly enjoyable performance of Der Waltzertraum (The Waltz Dream), at English's 31. Montgomery and Stone came the last two nights of the week 2-3 in The Old Town, playing a highly successful return engagement to capacity business. A feature of the matinee performance was the theatre party given by Mrs. William E. English, wife of the owner of the theatre. Captain English, the only man in the party, joined his wife in their private box. After the matinee, Mrs. English entertained her guests at a beautifully appointed tea at the Hume-Mansur garden. Blanche Bates in Nobody's Widow 8. Frank McIntyre in Snobs 12-13. The Girl of My Dreams matinee and night 17 (fourth engagement).

Drifting, seen at the Park 1-3, came in for some highly complimentary notices from the local press. The work of Olive Cooper and Hobert Frazer was warmly praised. Let George Do It, with George P. Murphy with his Oh! For Goodness' Sake as a sure producer of laughs, drew large, well pleased houses all week 5-10. Minthorne Worthley was charming and clever as Hazel May and was given opportunity to show her ability as a dancer. Abbott Worthley, her brother, who assisted her in one dance, played the role of Dr. Nutt with a spirit and dash that was effective. Other parts were exceptionally well acted by Ivy Irby, Leona Stephens, Tom Burton, and Russell Lennox. The White Sister 12-14. In Old Kentucky 15-17. PEARL KIRKWOOD.

SOUTH BEND.—OLIVER OPERA HOUSE: Over Night 3 delighted good house; excellent attraction; capable co. Coburn Players 7 in Merchant of Venice and Macbeth pleased two small houses; good organization.—AUDITORIUM: Montgomery and Stone in The Old Town 1 to capacity house; one of the best attractions of the season; clever cast. The Penalty 4-7 to fair business; satisfied. The Girl of My Dreams 11, 12 to good houses; took well as usual; good co.

HAMMOND.—THEATRE: The Goose Girl 8; excellent co.; evenly balanced; pleased fair house; return engagement. The White Sister 11; greatly pleased two fair-sized houses; most capable co.—ORPHEUM: Lower Berth 18-18; seat sale indicates S. R. O.—ITEM: Elliott Conroy, usher, refused $100 reward when he returned a valuable diamond ring lost by Mrs. W. A. Buchanan.

TERRE HAUTE.—GRAND: Montgomery and Stone in The Old Town 4, 5 pleased two large houses. Ahasuerus 6-9; for benefit of Y. W. C. A. Stetson's U. T. C. 10; S. R. O. Louisiana Lou 11 pleased large business.—ITEM: Henry Askin saw the performance of Louisiana Lou.

LOGANSPORT.—NELSON: Louisiana Lou 7; excellent co.; S. R. O. The Girl of My Dreams 13 (return); packed house.—BROADWAY: Knickerbocker Stock co. 12-17 in Wedded and Parted, The Belle of Kentucky, and The Bridge Builders; packed houses nightly.

PRINCETON.—ITEM: This city had the misfortune to have its opera house burned last year, but the indications are that we will have a new house; possibly for the opening of the season.

GOSHEN.—JEFFERSON: Over Night was presented to small audience 5; giving fair satisfaction. John Hyams and Leila McIntyre in The Girl of My Dreams 8 delighted capacity.

HUNTINGTON.—THEATRE: Polly of the Circus 1; good business; excellent co. Baby Mine 2; large audience and was very satisfactory. Miss Cleve was especially strong.

RICHMOND.—GENNETT: Winifred St. Clair Stock co. 5-10; very pleasing co.; good business. The Gamblers 13; well presented; pleased large appreciative house.

EVANSVILLE.—WELLS'S BIJOU: The Chocolate Soldier 5 to good business. Montgomery and Stone 6 to splendid house. Billie Burke 10 to capacity in The Runaway.

FRANKFORT.—BLINN: The Irish Players Jan. 31 pleased fair house. Plays: The Rising of the Moon, The Building Fund, Spreading the News.

MUNCIE.—WYSOR GRAND: Eugene Hall's Players Jan. 29-3; good co. and business. Manhattan Gayety Girls 5; good business.

ANGOLA.—CROXTON: Sunny South 1; good co.; tonheavy house. Paid in Full 8; good advance sale.

VINCENNES.—GRAND: Chocolate Soldier 8; excellent attraction. Flower of the Ranch 10 pleased two good houses.

WABASH.—EAGLES': Over Night Jan. 31 pleased good business.

MICHIGAN CITY.—ORPHEUM: Lower Berth 13 11-14; fine business.

ALBION.—OPERA HOUSE: Paid in Full 15 pleased good house.

IOWA

DES MOINES.

May Robson Cordially Greeted—Frank McIntyre Made Favorable Impression.

May Robson was greeted by a large and cordial audience when she appeared at the Berchel, Feb. 7, in A Night Out, a play which she wrote in collaboration with T. C. Dazer. Miss Robson was frankly amusing in the role of the grandmother. Jack Storey and Paul Decker were both clever. On 9 and 10 Frank McIntyre was the attraction in Snobs. He likewise proved a favorite with the audiences.

The Princess stock co. presented Strongheart the week of 4-11, with Corliss Giles playing the role of the Indian. He was especially strong in the concluding scenes. Miss Oshier was pleasing as Dorothy Nelson, while Mr. Reynolds gave an excellent interpretation of Saunders.

Mr. Reynolds celebrated his one thousandth performance 13, as a member of the Princess stock co. He has appeared in every performance of every play which has been presented by this co. since the theatre was started. The day was called "Reynolds Day," and souvenirs were given by the management.

Billie Van and the Beaumont Sisters will appear in the Lucky Hoosier at the Berchel, the first four days of the week of 11-18, while Naughty Marietta is billed for Thursday night and The Girl of the Golden West for Friday.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Hugo Koch in The Servant in the House 12, in his excellent portrayal of Manson Mr. Koch has added another success to his several characterizations in recent years. His supporting cast is good, and includes Elinor Franklin, Shirley Moore, Thomas Fitzgerald, E. H. Horner, Don Merrifield, and Harry O'Lynn; good business.—ITEMS: Lillian Rhodes, who was seen in the mid-West earlier in the season in The White Sister, is now featured with Mr. Ernest Warde in The Sixth Commandment.—A notable event in Iowa theatricals, 12, was the one thousandth appearance of Thomas Reynolds as a member of the Princess Stock co. at DesMoines. Mr. Reynolds, who is the principal comedian of the co., has been a member of the organization since its incention, nearly three years ago.—The Madame X co. was recently forced to cancel a matinee and night engagement at Des Moines because the train bearing the co. was stuck in an Iowa snowdrift.—It is stated that C. S. Primrose has secured the rights to The House of a Thousand Candles for next season.—A theatre war is on at Boone, where the City Council proposes passing an ordinance prohibiting Sunday performances and raising the theatre license from $10 a year to $100 and $150, according to the capacity of the theatre.—Elinor Franklin, who has been in stock in Chicago, has joined The Servant in the House to play the role of Auntie.—Report comes from Porto Rico that William Macauley, a well-known actor, recently purchased a plantation there.—Cap Anson, the ball player, who originally hailed from Iowa, has gone into vaudeville, and will do a buck and wing stunt and a monologue. He will open in Chicago and play the South.—Harry Black, the genial manager of The Servant in the House, made his annual call 12.—Rev. H. Arthur Barton, who was formerly in the ministry and once held a charge near this city, is a member of one of The Girl and the Tramp cos. now touring the West.—George Gordon, who was with Paid in Full last season, is now in advance of Hugo Koch in The Servant in the House.

FRANK E. FOSTER.

WATERLOO.—THEATRE: Bright Eyes 7 pleased big house; S. R. O. sign displayed early. My Wife's Family 10; two light houses; co. light. The Wolf 12 pleased two fair houses.—MAJESTIC: Anna Eva Fay was the headliner 5-10; business very big.—ITEMS: Manager A. J. Bushy, of the Waterloo, is visiting with his brother at Quincy, Ill.—Harry Clark, former manager of the Crystal, is now manager for Mr. Koppelberg, at Oskaloosa, Ia.

DAVENPORT.—BURTIS OPERA HOUSE: Jack Bessey co. 4-10 in The Country Boy, The Girl from Home, The Tenderfoot; satisfactory, to fair business. Excuse Me 11; two performances; one of the best seen here this season; liberally patronized and appreciated.—GRAND OPERA HOUSE: Bright Eyes 3; well received; fair house.

KEOKUK.—GRAND: Madame X Jan. 30; good co.; fair house. Baby Mine 31; good co.; fair business. Seven Days 1 pleased fine house. The Country Boy 2; good co. and business. David Blaisham's Recital 5 pleased capacity. Sixth Commandment 7; fair co.; light business. Miss Nobody from Starland 9; good co.; fine business.

DUBUQUE.—GRAND: May Robson Jan. 30 delighted capacity. Local (High School entertainment) 1; capacity house. The Wolf 4; two excellent audiences.—ITEM: John H. Maclay succeeds W. L. Bradley as manager of the Grand.

FORT DODGE.—PRINCESS: Florence Holbrook and Cecil Lean in Bright Eyes 9 pleased.—MAGIC: First of a series of concerts by Iowa Military Band 4; Carl Quist, musical director; pleased capacity.

GREENFIELD.—WARREN'S OPERA HOUSE: Barriers Burned Away 8; good co. and business. Metropolitan Orchestra 10; excellent co.; good business.

NEWTON.—LISTER OPERA HOUSE: The Servant in the House 2; good co. and business.

CLINTON.—THEATRE: Hruby Brothers, quintette, 2; well received.

KANSAS.

TOPEKA.

Florence Weber, Louisa Villani, and Henri Leon All Pleased.

The patrons of the Grand this week Feb. 5-10, were given an opportunity of seeing talent of exceptionally good quality, probably the best that has appeared here this season. Florence Webber, in the leading role of the Naughty Marietta co., which appeared here on the 8, has a delightfully pleasing soprano voice and a most charming personality. Her ability to handle the dramatic side won her many curtain calls. Cara Crendell, a contralto of rare quality shared the burden of the vocalisation with her. Another distinctive feature worthy of note was Sid Braham, in the comedy role. Mr. Braham has a splendid voice, which together with his jibes, etc., won many hearty encores for him. Other members of the cast who lent distinction to the play were Edward Heck, a baseo with voice and skill, and Juan Cardo, a good tenor. John Horn, in the character part Rudolfo, keeper of a Marionette theatre, put over some dextrous acting. Blanch Latell also did some clever work. The piece was well staged and the chorus was well trained. Business good. The stupendous production of the Round-Up opened for a three days' stand 5-8. The Round-Up is probably the biggest and most spectacular offering that has visited here since Ben Hur, a couple of years ago. There are about fifteen horses and seventy-five people in the play. The battle in the third act, between the soldiers and the Apache Indians was very thrilling. The gatling gun which is used is under rapid fire for nearly five minutes. The stage settings were beautiful and the most extensive ever seen here. Large, well pleased audiences witnessed the performances.

The Grand Opera, The Girl of the Golden West, with Mme. Luisa Villani, soprano of fine attainments and Henri Leon, in the tenor role, played to a capacity house on 12. The co. is numerically strong, artistically capable and satisfying. Mme. Luisa Villani, who sang the part of Minnie, combines her beautiful voice with dramatic ability of fine order. Henri Leon sang exceedingly well and is the only one of five tenors intrusted with the role of Johnson. There are four sopranos carried for the part of Minnie. Carl VanVoort's singing pleased. Others singing in the minor roles Edmee de Dreux and Alfred de Jonge were very satisfactory. There were about forty pieces in the orchestra, under the direction of Giorgio Polacco, which was a distinctive feature.

Brewsters' Millions was the offering at the Majestic 5-10. The ludicrous situations kept the house in continual uproar. Orval Spurrier, in the character of Monty Brewster handled the part in a very able and pleasing manner. Mr. Spurrier was well supported, however, by Virginia Goodwin, who appeared to good advantage as Peggy. Mr. Dennis, Mr. O'Neil, Mr. Herring and Miss Hunt all did very good work.

H. J. SKINNER.

HUTCHINSON.—HOME: Billy Clifford in The Man, the Girl and the Game Jan. 30 pleased fair house. The Third Degree 31; excellent attraction; good business.

COLUMBUS.—McGHIE'S: Louise Hutchinson Stock co. Jan. 29-3 pleased good business.

OTTAWA.—ROHRBAUGH: Heart Breakers 10; fine performance and business.

KENTUCKY.

LOUISVILLE.

Blanche Bates and Bruce McRae at Macauley's —An Old-Timer at the Avenue.

Blanche Bates supported by Bruce McRae and a strong co., presented Avery Hopwood's farcical romance, Nobody's Widow at Macauley's Feb. 5-7, to very large business. Montgomery and Stone finished the week, offering for the first time here, The Old Town, characteristically rendered by the favorite stars and an efficient co.

The eminent pianist Wilhelm Backaus was heard at a recital 7, at the Shubert Masonic. It was an artistically successful occasion and was largely attended.

Madame Regina Prager, the Yiddish prima donna returns to the Shubert 10, and Lawrence D'Orsay in The Earl of Pawtucket is underlined for 15-17.

The familiar and always welcome Hanlon's Fantasma filled a successful week's engagement at the Walnut Street 4-10. At the Mercy of Tiberius opens 11.

The Avenue offered an old-timer 4-10 in Ten Nights in a Barroom, with the Louisville child actress, Alleen Macauley Pflderer featured. The little star is a beautiful, talented child with an undoubted career of success before her as a public performer and her home people are properly proud of her.

Through Death Valley opens at the Avenue 11.

At the Gayety, The Social Maids with George Stone and Jennie Austin in leading roles, drew excellent houses week ending 10. The Big Review co., strong on songs, dances and good looking girls also had big business for some period at the New Buckingham.

Blanche Bates and Bruce McRae were made much of by society, while here, a number of functions being arranged in their honor.

A final accounting of the Charity Commissary promoted by the Whalen Brothers of the New Buckingham during the recent severe wintry period, shows that over ten thousand dollars were obtained through the efforts of the energetic managers of the Buck and distributed systematically, doing much good.

Fred Stone, of Montgomery and Stone, was royally entertained by old Louisville friends, members of the Gun Club, during his engagement. The actor is an enthusiastic sportsman and his Louisville friends arranged a shoot for his express benefit.

CHARLES D. CLARKE.

PADUCAH.—KENTUCKY: The John A. Garside Stock co. 5-10 in East Lynne and Camille to large and well-pleased patronage. Harry Bulzer in The Flirting Princess 7; good business. Jacob Riis's Lecture (Woman's Club) 12; crowded house. Garside Stock co.—indefinite.

BOWLING GREEN.—OPERA HOUSE: Gay New York 8 failed to please large house. J. Alden Loring 9 pleased large house. Wheeler Sisters' Stock co. opened week's engagement 12 to S. R. O.

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

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MIDDLESBORO.—MANRING: Paul Gilmore in The Mummy and the Humming Bird 8 pleased capacity.

MAYSVILLE.—WASHINGTON: Harvey Stock co. in repertoire 5-10; small houses.

LOUISIANA.

NEW ORLEANS.

The Spring Maid, Baby Mine, The Newlyweds, Opera, and Stock Offerings.

The Spring Maid scored heavily at the Tulane Theatre Feb. 4-10. Mimi Haise was particularly attractive as the Princess and George L. Moreland as the real Spring Maid was distinctly captivating and displayed good vocal ability. The chorus and orchestra were effective. Francis Wilson 11-17.

An excellent co. presented Baby Mine at the Dauphine Theatre 4-10, with Marjorie Courtland, Earle Mitchell, Natalie Perry, Clinton Preston and Helen M. Rapport doing the principal work capitally. Everywoman 11-17.

The Newlyweds and Their Baby paid its annual visit here at the Crescent Theatre 4-10. The play is very popular and enjoyed a splendid patronage. Jimmy Rosen does the principal comedy work well and is ably assisted by D. L. Don and Leo Hayes. All the musical numbers were well received and the play deserved the reception it received. The Rosary 11-17.

At the French Opera House, Manon was the bill 6, with Mme. Lavarenne in the title-role and Mr. Grenier as Des Grieux. The performance was everything that could be asked for. Le Trouvere 8, Lakme 10. Co. closes 12, thereafter making Texas points, then the Middle-West and thence probably winding up in Canada.

The Garnon-Pollock Stock co. presented Three Weeks at the Lyric Theatre 4-10, with Edith Pollock and Bert Gangen in the principal roles. Leslie P. Weil and Cora Buckman were likewise prominent in the cast and competent. The Thaw-White Tragedy 11-17.

The Musical Comedy co. at the Greenwall Theatre put on The Man From Troy 4-10. The play seemed to please and several of the musical numbers were above the average.

At the St. Charles Orpheum a good bill prevailed 5-11, with Lily Lena as the headliner. The other features were: Ormay and Dayne, Chretienne and Louisette, Karl Emmy and his Pets, Deiro, Wynne Bros., The Clover Trio and motion pictures. J. M. QUINTERO.

NEW IBERIA.—ELKS': Human Hearts Jan. 23 pleased small house. A Bachelor's Honeymoon 30; very poor attendance, owing to very bad weather. Buster Brown 31 pleased good attendance. The Newlyweds 11 delighted fair audience.

MONROE.—SUGAR'S THEATRE: Baby Mine 1; good co. and business. The Newlyweds 3; entire satisfaction. The Ten o'clock World 4 scored an immediate triumph.

MAINE.

BRUNSWICK.—TOWN HALL:—ITEM: House dark; seventh week of smallpox scare.

LEWISTON.—EMPIRE: Mutt and Jeff 5; two big houses; S. R. O.; fair co.

BANGOR.—OPERA HOUSE: Beverly 2, 3; capable co.; pleased three fair audiences.

MARYLAND.

ANNAPOLIS.—COLONIAL: Howe's pictures 5 pleased big business.

MASSACHUSETTS.

SPRINGFIELD.

Nazimova Drew Big Business and Pleased—Many Good Attractions.

Court Square Theatre patrons enjoyed five performances of Baby Mine Jan. 29-Feb. 1, with Marguerite Clark, Walter Jones and all the ef-

festiveness of the original co. The Wonder-Wander Man, local, by the Hampton club, did a large business 2-3. The all-star Pinafore, with De Wolf Hopper, Eugene Cowles, McFarlane and Carleton and the rest, was the musical treat 6. The old-timers and the new generation turned out in force. The Spring-Maid, with Gene Luneska in the title, returned 7, after a week's absence and again did large business for two performances. The only change was Leo Stark as Roland in Charles McNaughton's place. Both are Englishmen, and Mr. McNaughton, wishing to go to the Pacific coast, got himself into the Western co. in exchange for Mr. Stark. That superb actress, Nasimova, had a large house 8, in The Marionettes. Many encores rewarded the artist's fine work.

Poli's had a strong headliner week 29-3, in The Four Mortons and another week 5-10 in The Police Inspector. The other attractive features in connection, among which were Ed Wynn and Frank Stafford's A Hunter's Game, kept the popular Poli Theatre full twice a day.

The Gilmore had the Midnight Maidens 5-7 and then reversed swiftly and showed the motion pictures, The Crusaders, or Jerusalem Delivered the rest of the week.

The Bons doesn't act like one. Twice in two weeks the Holbrook Blinn engagement at the Court Square has been canceled.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY: Thomas E. Shea and co. closed their engagement 10, when The Bells was presented. In the role of Mathais Mr. Shea was at his best; his performance of the character being highly creditable. Dr. Jekyll and Mr. Hyde still holds a high place in his repertoire, and, despite the many times that it has been presented here, still draws well. The co., on the whole, were very satisfactory. W. Lee Nichols, Charles E. Lake, Pearl Ford, and Charlotte Burkett were very good; attendance for the week very large.—SAVOY: The Great Johnson, Jones and Grant, Harrison Armstrong's Players, Allen Shaw, Arthur McWatters and Grace Tyson, late of The Follies, in their 1911 review; Gertrude Vanderbilt, assisted by Clay Smith, the Buch Brothers, and Pathe's Weekly News to S. R. O. 12-17.—ITEMS: Invitations have been received from Manager W. D. Reed and Mrs. Reed to attend the fifth anniversary of their marriage at their home, 1657 West Fifty-seventh Street, Los Angeles, Cal., Feb. 14. Mr. Reed was at one time manager of the Academy and Savoy theatres in this city.. The distance prevents our acceptance.—Harry Lambert, business-manager of the Seven Days co., was the guest of J. Fred Miller, at his home in this city 8, 9.—It was a pleasure to again meet Leon Donasetta, of the famous Donasetta Trio, who was for many years the human bridge in The Span of Life. Time has dealt kindly with Mr. Donasetta, who this season is manager for Thomas E. Shea.—Florence Mack, who made a host of friends here while with the Barry-Burke Stock co., is a member of Wagenhals-Kemper co. in Seven Days.—Manager John W. Barry is very ill at the Mansion House, New Bedford, Mass.—The Lyric Theatre, the latest addition to the city's motion picture houses, opened for the first time 9. It is one of the best arranged and up-to-date places in the city.—Robert Doherty, late of the Bijou, will be the resident manager, and Rae T. Norman, late of the Imperial Orchestra, Providence, will direct the music. The opening was very successful.—The Savoy did a S. R. O. business week 5-10, when the strongest bill in several seasons was presented.—Stella Hammerstein and co. in Herbert Thomson's The Tyranny of Fate being the big feature. As Marion Gates Grace Benham is deserving of more than passing mention, although playing the comparatively small role of hospital nurse. Miss Benham, by her perfect conception of the part, made it one of the most important in the production. Miss Benham is an actress of much ability, and will always be welcomed here.—It is reported that a change in the conduct of the local theatres is about to take place. Rumor has it that the Savoy bookings will be transferred to the Academy, and the latter attractions sent to the Savoy. At the same time bookings of a less prominent class will be made for the Bijou Theatre. The lease of the Bijou Theatre is about to expire, and a proposition for a renewal has not been satisfactory to the owners, it is said. When Manager Benson, of the Bijou Theatre, was asked about the rumored changes, he said he was not in a position to discuss the reports. Louis M. Boas, representative of the Love Syndicate theatres in New England, states through his local manager that the report that the Bijou will pass into other hands is without foundation. Manager Benson stated that if changes are contemplated he is not aware of the fact. The lease of the Bijou expires in July, and the office of Greene and Son, agents for the owners, is authority for the statement that the place is on the market. Manager George S. Wiley, of the Academy and Savoy, was another questioner. A rumor has been circulated to the effect that bookings for the Savoy will be changed to the Academy, and in commenting upon it the manager announced that if such plans have been made it has been done without any knowledge of it on his part.—Every one is praising the excellent number of THE MIRROR'S annual, and all the newsstands report good sales.

NEW BEDFORD.—THEATRE: Ward and Curran in The Terrible Judge, feature picture, Cardinal O'Connell, 12-17; pleasing large audiences.—HATHAWAY'S: The Lester Lonergan Players in Northern Lights; delighting capacity; 12-17.—SAVOY: J. Earl Hughes, Hoyle and Craig, Lattimer-Logan co. 12-17; usual big business.—VIEN'S: Tedisco-Keating Trio, Virginia Huber, De Cotrel and Rigo, Taylor and Howard, Neal Johnstone, and Valding and Davis 12-17; excellent bill; big crowds.—LIBERTY: Tommy Levanee's Eight Phunny Phellows and pictures.—ROYAL: Alvarado's Seven Acrobatic Goats.—ITEMS: Forty water color sketches of costumes, designed by William H. Matthews, of this city, are on exhibition at the New Bedford Free Public Library.—Manager John W. Barry, of the Savoy, who has been seriously ill with pneumonia, is rapidly convalescing.—Josephine Huard, of this city, started West Dec. 28, and will be married at White Eagle, Okla., March 2, to Texas Oscar (Bantist De Lodge), an actor of the Eastern Round-Up co. Mr. De Lodge was for several seasons a lariat performer with Miller's 101 Ranch Wild West Shows.

BROCKTON.—HATHAWAY'S: The Thompson-Woods Stock co., in The Aviator 5-10 opened to good house. Thurlow White in the title-role did some good comedy work, and W. H. Dimock, W. H. Bedell, Frances Brandt, and Jessica Bates deserve mention. Men and Women 12-17.—CITY: Jack Symonds, Heretage and Dinehart, Labelle and Day, Bessie La Count, Rose Sheridan Welch, Hattie and Harry Belden, De Franco's Animal Act, and the pictures 5-10; full houses.—SHEEDY'S: Elsie Ackrord, Annie Morecroft, Harry Rose, and pictures 5-10; capacity houses.

LOWELL.—OPERA HOUSE: The Fortune Hunter 15-17.—MERRIMACK SQUARE: Our Stock co. in The Bride of Garryowen, Marie Laurens, J. A. Murphy and Eloise Willard, Crawford and Montrose; capacity.—KEITH'S: Haviland-Thornton and co., Alfredo, Theo and her Dandies, Willard and Bond, Hart and Donlay, Rosaie and Doretto, Frank and True Rice, Josh Dale; capacity.—ACADEMY: Fannie Hatfield Stock co. in Faro Nell, Gordon and Stafford, Jack Manchester, Margaret McDonough, the Princeton Boy, Charlie Sturtevant; good houses.

NORTHAMPTON.—ACADEMY: Madame Sherry 8; good co. and business. The Chorus Lady 10, with matinee; well done by popular-price co.; well attended. Seven Days 12 pleased large attendance. Massachusetts Agricultural College students in What Happened to Jones 15.—CITY HALL: The Magistrate 9; finely played by High School pupils, under direction of Misses Brewster and Derby, of the English Department; very large attendance.—GREENE HALL, SMITH COLLEGE: Song Recital 7, by Elena Gerhardt; exceptionally good, to large attendance.

GARDNER.—THEATRE: The Chorus Lady 9; at popular prices came to good business and pleased. Warnie Warde co. 12-17. Plays: The Way of the West, On Thanksgiving Day, The Governor's Wife, When the Bell Tolls, Tempest and Sunshine, and Pitfalls of New York.—ITEM: Henocksburg and Wesley have arranged to play attractions Sunday nights at Turners Falls, a city near here; moving pictures and illustrated songs will be the offerings.

LYNN.—AUDITORIUM: Second week of The Rosary by the Morison Stock co. 12-17. Anna Cleveland, Wyley Birch, and C. Russell Sage excellent; S. R. O. The Nest Egg 19-24; big advance sale.—ITEMS: Rose Morison will portray the lead in The Nest Egg much to the delight of her many admirers.—Valerie Valaire, late leading woman of the Morison Stock co., is filling the same position in Cambridge.

HOLYOKE.—EMPIRE: Empire Stock co. 5-10 in Sauce for the Goose; business big; performance very pleasing. Rogers Barker, the new leading man, jumped into popular favor at once. Lucy Milliken, the leading woman, was at her best.—ITEMS: Monday evening's performance was a benefit for the Aged People's Home.—Manager Murray donated use of theatre.

LAWRENCE.—OPERA HOUSE: Donald McMillan in lecture on "Labrador" 8; large house. Mutt and Jeff 10 pleased fair business.—ITEMS: Mill workers' strike has seriously affected business.—The Colonial closed 11; lack of patronage.—Manager John F. Adams resigned his post and has entered the real estate field in Lowell.

FITCHBURG.—CUMINGS'S: Lando Stock co. in St. Elmo 5-12 pleased good houses.—BIJOU: The Bolfes and Ten Dark Nights Jan. 29-3 pleased good business. The Australian Wheelman, Freeborns, and Freed and Burton 1-3, Eva Allen 5-10.—CITY HALL: Lyman Howe's pictures 2; capacity.

CAMBRIDGE.—THEATRE: Howard Stock co. The Squaw Man 12-17; good business. Henry Grady, Jack Warner, William Walsh, Valerie Valaire, and Louise Langdon appear to advantage.

ATHOL.—ELLSWORTH OPERA HOUSE: Madame Sherry 6; excellent co. and business. Ada Meade as Yvonne Sherry and James Francis as Theophilus Sherry was worthy of mention.

GLOUCESTER.—UNION HALL: The Chorus Lady 5 delighted very large house; co. good. Edith Wall as Patricia O'Brien being especially good.

MICHIGAN.

KALAMAZOO.—ACADEMY: Hall's Associate Players opened a week's engagement 5 with The House of a Thousand Candles, with a change of bill nightly; splendid satisfaction.—FULLER: The Goose Girl 1-3 did good business. The Girl in the Taxi 6 delighted large-sized audience.

LANSING.—GLADMER: Girl of My Dreams Jan. 31; capacity. The Light Eternal 1-3; good co.; fair business. The Little Homestead 7; fair house.

ADRIAN.—CROSWELL: Over Night came 7; well-balanced co.; good satisfaction; crowded house.

COLDWATER.—TIBBITTS: Paid in Full 9 pleased enthusiastic house.

MINNESOTA.

ST. PAUL.

Elsie Esmond's Big Hit—The Goose Girl at the Grand—News Items.

Elsie Esmond scored a big hit in Lillian Russell's former role in Wildfire presented by Thurlow Bergen's Players at the Shubert Feb. 12-18. Her gowns evoked much admiration. Her finest work was in the speech in which she gave the jockey instructions how to ride "Wildfire." Thurlow Bergen and W. H. Gilmore were congenially cast as the two lovers. William Verance as the trainer gave an excellent character drawing, and Maud Burns was capital as the stable boy. The Liars 19-25, Lovers' Lane 26-March 3.

The Metropolitan was dark 11, 12. An amateur performance, the Kent Minstrels, 13, 14. Anna Held in Miss Innocence 15, 16. A Friday matinee will be given. Dark 17, 18. Frances Starr in The Case of Becky 19-24. The Sixth Commandment 25-March 2.

The Goose Girl was the attraction at the Grand 11-17. The co. was a competent one, and included Florence Nelson, Virginia Ackerman, Victor Southerland, and James H. Lewis. Mutt and Jeff 18-24. Around the Clock 25-March 2. Ten Nights in a Barroom 3-9. Rose Melville 10-16. Rock of Ages 17-23.

John Glendinning and Jessie Milward in Reading the Whirlwind were the Orpheum headliners 11-17. Sager Midgley and co., Schooler and Dickinson, Billy Elliott, and Knight and Dever were also exceedingly popular.

Selma Waters and Herbert Frank in A Woman's Way and several other good numbers constituted the bill at the Empress.

The Moulin Rouge Burlesquers were at the Star 11-17.

Charles G. Stevens resigned last week as manager of the Empress. He will devote his entire time to the Franklin Advertising Agency here, in which he became an investor some time ago.

Seven Days, which closed 10, makes about the seventh attraction that has lost heart in the Twin Cities since the season opened.

E. C. Burroughs, manager of the Orpheum, filed a petition in bankruptcy 10. His liabilities are listed at $28,954.43, and his assets $100, all exempt. The creditors are firms who furnished materials in the construction of an opera house in Peoria, Ill., in June, 1909.

JOSEPH J. PFISTER.

MINNEAPOLIS.

The Miles Enlarged and Rechristened—Few Dates Ahead for the Metropolitan.

MINNEAPOLIS, MINN., Feb. 15.—The theatrical event of the week was the reopening of the Miles's, christened the Miles's Hippodrome, which has been enlarged to twice its former size and now seats over 2,000 persons, the largest theatre save the Auditorium, in the city. The bookings are from the Miles's Circuit, and the same scale of prices—10, 20, and 30 cents—still prevails. The theatre is handsomely decorated, and is one of the most comfortable and cosiest playhouses in the city. The opening bill was an attractive one, with Harry Tates's Motoring as the headliner.

At the Metropolitan Anna Held, with Mlle. Innocence, filled in a half-week engagement and drew good houses. The Sixth Commandment follows for week 18, and Frances Starr in The Case of Becky for the succeeding week. After this the Metropolitan has no bookings for six weeks, although it is hardly likely that the theatre will be dark for that length of time.

At the Shubert Louise Gunning in The Balkan Princess did excellent business. The star was in good voice, and the musical comedy won praise. Mark Smith and Teddy Webb were the leading comedians, and Geraldine Malone, last seen here in Havana, was seen in the role originated by Vida Whitmore. Forbes Robertson in The Passing of the Third Floor Back returns for week, opening 19, while Regina Frazer and her Yiddish Opera co. will give two performances 18.

At the Bijou Thurston, the magician, scored as usual on his annual visit. The Goose Girl follows.

A Night in an English Music Hall was the headliner at the Unique. The Kentucky Belles spent the week at the Dewey and the Behman Show was sheltered at the Gayety.

McIntyre and Heath were given a rousing reception at the Orpheum, where they were seen in three skits. The Georgia Minstrels, The Man from Montana, and On Guard. Others on the bill were Eleanor Falke, Charles Kenna, Dick Crollius and co., Three Shelvey Boys, Abbott and White, and Esmeralda and Veola.

CARLTON W. MILES.

WINONA.—THEATRE: The Winona Symphony Orchestra, assisted by the Symphony Orchestra Choral Society, gave Cavalleria Rusticana 7 to capacity business. The production reflected great credit upon Carl Ruggles, the conductor. The soloists, Jeannette M. Lamberton, Mrs. Carl Ruggles, Lou Gooch, Blake G. Nevins, Louise Gunning in The Balkan Princess 9; excellent co.; S. R. O.

DULUTH.—LYCEUM: Robert Hilliard in A Fool There Was 1, 2; crowded house; well pleased. Valeska Suratt in The Red Rose 4, 5; capacity houses; excellent co. Anna Held in Mlle. Innocence 9, 10; fair houses; well pleased.

MISSISSIPPI.

JACKSON.—CENTURY: Ten o' th' World Jan. 24; good business matinee and night. Fortune Hunter 27 pleased large house. Baby Mine 2; full house. The Newlyweds 3; matinee and night; fair audiences.

YAZOO CITY.—YAZOO: Top o' th' World, with Bailey and Austin, Jan. 25; poor co., to much better business than deserved. Baby Mine 1; excellent co.; good business.

GREENVILLE.—GRAND: Girl from Rector's 10 canceled on account of Doris Hardy, the leading woman, being ill in Memphis.

CORINTH.—ELITE: Fassell Collins's Musical Comedy co. 5-10 played to good business.

COLUMBUS.—THEATRE: Peck's Bad Boy 12 pleased.

MISSOURI.

ST. LOUIS.

Gypsy Love Satisfied Big Houses—The Earl of Pawtucket Well Received.

Franz Lehar's latest creation, Gypsy Love, was seen by large crowds at the Olympic Feb. 4-10. Marguerite Sylva and Phyllis Partington were seen in the stellar part. Miss Sylva gave excellent satisfaction and Phyllis Partington deserves credit for her share of the work. Arthur Albro was well cast as Joszi and Frances Demerest as the widow does fine work. Geo. Bickel, who takes the part of the hotel proprietor, was exceptionally funny. Billie Burke in The Runaways 11-17.

Ralph Herz in Dr. De Luxe, kept the Century Theatre audiences in one continuous roar of laughter 4-10. Wm. Campbell was well liked, as was Arline Fredericks. It is said to be the merriest absurdity seen here for some time. Dr. De Luxe will remain here two weeks. The co. is doing excellent business.

Lawrence D'Orsay in The Earl of Pawtucket, drew good crowds to the Garrick 4-10. Those in the cast who deserve special mention are Katherine Emmet, Sue Rusholme, Louise Sydmeth, Ernest Elton, John Alden and Harry Driscole. The Gamblers 11-17.

The Lombardi Opera co. has been doing good work and drawing good crowds to the Shubert 4-10. Rigoletti, Lucia and Mme. Butterfly, which they have given thus far, have been rendered in an excellent fashion. Salvatore Sciarretta, Sig. A'beati Mori and Mme. Lydia Levy take the leading parts in a most commendable and pleasing way. The co. has a two weeks run.

The Metropolitan Opera co. drew very large crowds to the Odeon 2, 3 and 5. Thais, Tristan and Isolde and Carmen were the offerings. Mary Garden sang Thais and Carmen in excellent fashion. Olive Fremstad, Mabel Riegelman, Marie Hansel, Marie Sammarco and Caroline White were others who pleased.

Die Himmelsburz (The Sky Castle), was presented by the more prominent members of the German stock co. at Odeon 4. The play was put forth in a very effective way. Miss Diederich, Clara Gyver and Messrs. Hussie, Hillmer and Grell were seen to good advantage in their respective parts.

Mutt and Jeff convulsed the American audiences 4-10. Ross Snow and Martin Healy in the leading parts did excellent work. Norma Bell proved to be a very attractive little singer. Let George Do It 11-17.

Eva Tanguay headed bill at Columbia 4-10, where she proved to be quite a drawing card. The Pedersen Bros. helped to compose an excellent bill.

Drew and Campbell's Tiger Lillies were on view at the Standard 4-10. Mat Kennedy, principal comedian, is said to make things hum. Miss New York, Jr. 11-17.

Joe Hertlis and a co. of fifty are at the Gayety 4-10, in a medium called Taxi Girls. Good crowds in attendance. The Winning Widow 11-17. VIVIAN S. WATKINS.

KANSAS CITY.

Good Attractions and Business—Inez Macauley Royally Welcomed.

The Shubert had Madame X Feb. 4-10, and although seen here last season was quite as well received and well attended as upon its former visit. This very powerful drama is, perhaps, one of the most impressive staged in several years past, and with the excellent co. which presented the piece here, it was a play long to be remembered. Marie Dressler presented Tillie's Nightmare for the third time in as many seasons 11-17, and in spite of its previous visits played to excellent business. The star is just as funny as ever, while her supporting co. is up to standard. Hanky-Panky 18-24.

The Willis Wood had Rebecca of Sunnybrook Farm for the week of 4-10, playing to good business nightly. Ursula St. George headed a capable co. in the presentation of the piece and her work in the title-role received general commendation. The play was attractively staged. The Round-Up 11-17, and although seen here before the big exciting play was quite as big a hit as upon its previous visits. A feature that appealed to Kansas citizens this year was the appearance in the cast of Inez Macauley, one of the old-time favorites of the Woodward Stock co. during its early career here. Miss Macauley played the part of Polly Hope in the same charming way that won her such favor in the old stock co.'s days, and received quite a royal welcome at each performance. Slim Hoover, the big part of the play, was excellently handled by Ranley Holmes, while Mitchell Harris, Harold Hartsell, Harry Cowan, and Gerda Henius deserve special praise for well-played parts. The production is staged in its original elaborateness. The Pink Lady 18-24.

Billy B. Van in A Lucky Hoodoo held the boards at the Grand 4-10, playing to big business nightly. This popular comedian is always welcome, and his new vehicle is chuck full of fun and music from start to finish. Mr. Van is, of course, the chief funmaker, but he is ably supported. Of the support the Beaumont Sisters and Jack McIntyre must be mentioned. Miss Nobody from Starland 11-17, played to the usual good business and found decided favor. Olive Vail still heads the co., which numbers some clever entertainers. Let George Do It 18-24.

The Woodward Stock co. gave Ranch 10 at the Auditorium 11-17, playing to a very satisfactory week's business. Jesse Fulton appeared to splendid advantage as Jack Dalam and won frequent applause, while Enid May Jackson was delightful as Texas West. Stanley Forester, Decima Ingram, Florence McCollough, and Frances Ingram, new members of the co., also pleased while among the old favorites, Taylor Bennett, Ivy Bowman, and Earl Morrison, deserve special praise. The play was well staged and costumed. At Coar Corners 18-24.

The Cowboy's Sweetheart was the Gillies's attraction 4-10, and as is usual with plays of this type played to a good week's business. As the name indicates the play is a Western drama, the scenes being laid principally in Texas. A large and capable co. handled the several exciting moments of the play splendidly and won enthusiastic applause. Checkers 11-17, and the ever popular comedy played to a good week's business. Hobar Cavanaugh handled the title-role well, while the supporting co. were capable, and the production was given its proper mounting, etc. John Larkin in Royal Sam 18-24.

Blanche Walsh was the Orpheum's topliner 4-10, and her player, The White Man's God, proved an excellent vehicle for the display of her emotional talents. Other acts included Rooney and Bent, Brown, Harris and Brown, Ethel McDonough, Mosher, Hayes and Mosher, the Arlington Four, and Three Gladdenbecks; all pleasing. Aida Overton Walker held the topline position on bill 1-17, and her act pleased immensely.

The Empress had Kara, the juggler, as headliner 11-17, playing to excellent business. The Empress had a double headliner bill the week of 11-17, with Nat Fields and co. and Joe Tinker as the stellar lights. Both pleased.

The Century had Miss New York, Jr., 4-10, and proved a hit from first to last. A big co. of entertainers included the Frank Sisters, Bert Weston, Frances Keith, the Dancing Mitchells, and others. Sam Devere's Show, with Will H. Ward featured, held the boards 11-17, and was well received. The Merry Burlesquers 18-24.

The Winning Widow was the Gayety offering, opening to big Sunday crowds 4. The piece is rather above the regular run of burlesque, being more on the musical comedy line, and was clean and attractive. Joe M. Fields, George B. Scanlan, and Florence Mills were the principals, and all deserve mention. Big Gaiety co. 11-17. The entertainment was clever, the olio being the feature of the bill. Ginger Girls 18-24.

D. KERDY CAMPBELL.

ST. JOSEPH.—TOOTLE: The Round Up 13; with good co. and one of the most effective stage settings ever seen here; pleased fair business. Ranley Holmes as Slim Hoover and Harold Hartsell as Buck McKee were ideal in character work.—LYCEUM: The Big Gaiety co. 4-7; a most acceptable co. of good comedians and pretty chorus; business good. The Majestic Musical Four were much above the average. Ginger Girls 11-14; one of the season's very best. Ed. Lee Wrothe as the janitor was a comedian worthy of any stage, and kept the house in an uproar. Beattie Evans and Frank Wakefield were favorites of the cast; opening business to capacity.

LOUISIANA.—BURNETT-BUELL: White Elephant 8 to S. R. O.; an appreciative audience. Lowery's Minstrels 9 to a fair business and fair show. First Violin 12; good co., to average business.—ITEM: Mr. Darnaby, of The White Elephant co., is putting same on in Hannibal for the benefit of the Elks.

MACON.—LOGAN: Harrison Theatre co. Jan. 29-3; S. R. O.; pleased. Plays: The Love of a Thief, Jim Bailey, The Higher Law, A Play Without a Name, In the Days of Auld Lang Syne, Cloverdale, and Told in the Hills.

HANNIBAL.—PARK: Excuse Me 7; excellent co.; S. R. O. The First Violin 10 pleased two fair houses.

DE SOTO.—THEATRE: Patty Felix co. 3; poor co. and business.

MEXICO.—GRAND: Lowry and Morgan's Minstrels 6 pleased good business.

MONTANA.

BUTTE.—BROADWAY: Robert Hilliard Jan. 28, 29; ideal support; pleased capacity. Polly of the Circus 1; good business. Anna Held in Miss Innocence 3, 4; big advance sale.

—FAMILY: Gillette Stock co. in Belle of Richmond 4-10.

NEBRASKA.

OMAHA.

Florence Webber Won New Friends at the Brandeis—Some Coming Events.

May Robson and her clever co. made quite a hit in A Night Out at the Brandeis Feb. 8-10. Business was excellent. Naughty Marietta followed 11, 12, and was also most successful. The music is much above the ordinary, and in the name part Florence Webber won many admirers. Coming: The Girl of the Golden West 15. The Third Degree 16, 17. Fiske O'Hara 18-21. The Pink Lady week of 25.

Blanche Walsh is the headliner at the Orpheum week of 11, where her name adds greatly to the prestige of the performance. However, the audiences are not at all enthusiastic about The Thunder Gods. Others on the bill are Leland's Transparent Painters, Siegel and Matthews, Les Fraed-Nad, Harvey and De Vora Trio, Mr. and Mrs. Jack McGreevy, and the Bob and Tip Trio. Business is excellent.

One of the best offerings of the season is on at the Gayety week of 11, the attraction being Al. Rich's Honeymoon Girls. The performance is clean throughout, the girls attractive and the specialties excellent. Business is fine. The Behman Show week of 18.

The Merry Burlesquers occupy the stage at the Krug the present week, where the specialties and handsome women are attracting two good-sized audiences daily. The Moulin Rouge, with Jack Johnson, for week of 18.

The Warrens of Virginia is the attractive bill at the American the present week, with The Rose of the Rancho underlined.

The bookings at the Boyd are Madame X 15-17, and the Lambardi Grand Opera co week of 18. J. RINGWALT.

LINCOLN.—OLIVER: Around the Clock Jan. 30: good performance; poor business. The Round Up 1-3: excellent co.; good business. The Chorus Lady 5: good co.; fair business. Lulu Glaser in Miss Dudelsack 6: excellent co. and business. Florence Webber in Naughty Marietta 9, 10: large advance sale.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE: Chorus Lady 8: good performance; poor business. Third Degree 11: good performance; fair business. The Girl from Rector's 13 pleased poor house.

NORFOLK.—AUDITORIUM: The Girl from Rector's 9 failed to please.—ITEM: For balance of this month the house will be devoted to vaudeville and pictures.

FREMONT.—LARSON: The Chorus Lady 6: good to poor business. The Girl from Rector's 10: fair patronage.

NEVADA.

RENO.—MAJESTIC: Alma, Where Do You Live? I pleased capacity house. Nannette Flack, Charles Murray, and Aubrey Yates especially good. Mrs. Leslie Carter and splendid co. in Two Women: highly pleased largest and most fashionable audience of the season 3. Raymond Teal Musical Comedy co. 4-7 in repertoire to good houses.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Mutt and Jeff 1 pleased biggest business of the season. The Chorus Lady 3: more than delighted good business.—ITEMS: The Orpheum and Lyric continue to draw capacity business.—Becktash Temple, Mystic Shrine, has formulated plans to play a series of attractions, beginning with Jefferson De Angelis in The Pearl Maiden 23, followed by Billie Burke, The Commuters, and others in Dover, Concord, Manchester, and Laconia.

PORTSMOUTH.—THEATRE: Fine business first half of week of 12-17. Bill included Enoch, comedy, swimming and talking act; Helene Bell, the singing girl; Ethel Wood, illustrated songs, and the pictures, 15-17: Harry and Kate Johnson co., comedy sketch team; Wagner and Lee, acrobatic jesters; La Petite Dorcathe in dainty dances, and Ethel Wood.

MANCHESTER.—PARK: Madame Sherry 8: good co. and business. Mutt and Jeff 12: good co.; S. R. O.; pleased.

CLAREMONT.—OPERA HOUSE: Mutt and Jeff 13 pleased best house of season.

NEW JERSEY.

JERSEY CITY.

Wilton Lackaye, A. S. Byron, and Louise Vale Shared Week's Honors.

The Stranger was presented at the Majestic Theatre Feb. 12-17 by Wilton Lackaye and a strong co. to excellent patronage. The climax of the second act is very strong, and the acting throughout is of the best. Mr. Lackaye as John Marshall is fine, and his acting is powerful and convincing, and created an excellent impression. A. S. Byron (who was the comedian of the Spooner Stock co. here last season) has the comedy part, and as the pickle manufacturer was immensely funny. Robert Lee Hill was fine as the villain. Another old Jersey City favorite in the cast is Howard Hall, who plays the part of the old Southerner in a most competent manner. John Dwyer is good as Judge Carter, Edith Lyle is very good as Mary Warrington, Dorothy Shoemaker as Venetia, and William Frederick as Cassius were clever. The other parts were in excellent hands, and the staging was perfect. Eugenie Blair in The Test 12-17. The White Slave 19-22.

The Vale Stock co. appeared in two plays 12-17. To-day, for eight performances and East Lynne for four performances at the Orpheum Theatre to very big business. To-day is a realistic play of New York life, by Travers Vale. The story is good and the characters are realistic. The staging was perfect. Louise Vale as Vera Randall, the wife, had an excellent part, and she played it well. Frederick Burt was the leading man, and he proved to be a good one in To-day. The other characters were well handled by members of the popular co. In East Lynne Miss Vale was fine in th dual roles of Lady Isabel and Madame Vine, and the versatility of her support was well tested. A new play—Army Blue—will be tried out 19-24, and the author, E. Lawshe, is assisting Stage-Manager Vale in the rehearsals.

The Jardin De Paris Girls were at the Bon Ton Theatre 12-17 to good business with a fair show. Besides two burlesques there is a female minstrel first part introduced. Abe Leavitt is the comedian. The olio is very good, made up of acts by Pearl Reid, Ray Leavitt, Dixie Emmett, and Miss Clark. Williams's Imperials 19-24.

Sarah Padden, leading woman of The Third Degree co., which was at the Majestic Theatre 5-10, fell on the icy sidewalk near the theatre 9 and sprained her right ankle. She finished out the engagement here, although in much pain.

WALTER C. SMITH.

HOBOKEN.

Severn De Deyne and Marion Ruckert Seen to Advantage—This Week's Bill.

The Gayety Players presented The Devil Feb. 5-10, and the most critical could find little to complain of. Severn DeDeyne fitted into the title-role very nicely and Marion Ruckert was very good. Deep Purple 12-17.

Al Reeves Big Beauty Show came to the Empire Feb. 5-10, and enjoyed good business.

G. R. SIMPSON.

BURLINGTON.—AUDITORIUM: A large audience greeted the Imperial Minstrels—a talented organization of amateurs—who assisted by the University of Pennsylvania Orchestra, made their second appearance in Burlington 12, and were accorded a welcome well worthy of professionals. In the circle were W. Herman Bisbing, Arthur Maire, John MacDonald, George Henasy, G. Christy, S. Steinman, R. Stecher, F. Smith, and R. Clark, while those laugh creators, "Billy" Stecher, Harry Lex, Chester Bucher, and Frank Miller, occupied the end. Messrs. Maire, Stecher, and Lex scored in song hits, George Henasy, a former local boy, rendered "The Wanderer," with charming effect, and John MacDonald, the well-known tenor, sang "Silver Threads Among the Gold," with exceptional clarity. Amos Huber, known over the various circuits as "the musical man," made a decided hit, as did Andy Collom, the old-time minstrel. The White Slave, a one-act drama, and The Photographer's Troubles, introduced the entire strength of the clever co., and brought to a conclusion a programme of merit. Manager Lanning's previous efforts were totally eclipsed by the vaudeville bill of excellence presented 8, that included the Grave Sisters and Texico's novelty, Lysia's Dance to the Serpent, as headline features. Other acts of quality were: Mosarto, Jim Ten Brook Trio, Kelly and Rio, and Bachen and Desmond; house completely sold out.—ITEMS: Hal James, dancer and head balancer, a local product on the vaudeville stage, was given a hearty reception on his appearance here 10.—Kelly and Rio, formerly of The Gingerbread Man and later with Clark's Runaway Girls, have entered vaudeville.—Marian and Beryl Greenlee, daughters of a Philadelphia millionaire, professionally known as the Grave Sisters, who appear in a bathing boy and girl act, were the sensation of the bill 8.

J. WILL BURR.

EAST ORANGE.—LYCEUM: The Symphony Society of New York, under Walter Damrosch, gave its third concert 8. The hall was well filled. The entire first part of the programme was taken up with Beethoven's Fourth Symphony, which is one of the works that Beethoven wrote during a time when there was less of the storm and stress than usual that marked such a large part of his career. Before the symphony was played Mr. Damrosch made a few explanatory remarks, and the important features of the work that he pointed out on the piano added much to an intelligent understanding of the music. The rendering of the symphony by the orchestra was on a high plane, and Mr. Damrosch's reading of it was free from the exaggerations that are at once the bane and advertising media of the so-called "prima donna" conductors. The second part of the programme started with two selections for the violin played by Alexander Saslavsky. The first was Tschaikowsky's "Serenade Melancholique," which was written at a time when the composer was in one of his most depressed moods. It was well played by Mr. Saslavsky. The Caprice Viennois, by Kreisler, that followed, was of entirely different character, and captivated the audience, as this beautiful piece of Kreisler's always does. Mr. Damrosch played the accompaniment to the latter on the piano in his usual very sympathetic manner. The programme closed with Three Miniatures, by Zdenko-Fibich, Hadley's piece of "programme-music," "The Culprit Fay," that won the prize of $1,000 in 1908 given by the National Federation of Music clubs, and Sir Edward Elgar's inspiring march, Pomp and Circumstance.

ELIZABETH.—PROCTOR'S: Stock co. in The Arab 5-10: excellent performance and business. Edna Archer Crawford gave a delightful performance of Mary Hilbert. Boyd Nolan made his debut as leading man, and gave a fine portraiture of Jamil Abdullah Azane. Frances Williams was very satisfactory as Myrna. Thomas Williams excellent as the old American merchant, the same may be said of G. Swayne Gordan as Selim, his son. Thomas Mitchell (who, by the way, is a newspaper man connected with a local paper) surprised us with his excellent acting as Ibrahim. Joseph Lawrance gave an excellent performance as the Governor. William Pinkham, another newcomer, was pleasing as Robert Cruikshanks. W. P. Del Long as Dr. Hilbert. Others were: Irene Ebv, Claude Henry, William Delmar, John Dunn, Mark Kennedy, J. J. Kent, and others. The original scenery and costumes were used, and it may be safe to say, the best production of the season. Special credit is due H. Percy Meldon for his excellent stage directing. The Squaw Man 12-17, then follows The Melting Pot.—ITEM: James B. Cunningham closed with the Proctor co. 3.

PATERSON.—LYCEUM: Another high-class attraction 12-14, when Eugenie Blair presented The Test. Miss Blair has appeared in The Woman in the Case and The Light Eternal during the past seasons, but it is doubtful whether to better advantage than in her present vehicle. She has become a prime favorite here, due to her capable efforts and uniform quality of her supporting cos. Business was up to the same standard.—EMPIRE: The stock co. appeared in The Telephone Girl 12-17 to good houses. The efforts of the co. met with hearty approval, especially W. H. Conley as Hans Niz and Madge Caldwell as Estelle Cococo. Raymond Crane, Lyman Wheeler, Elfriede Wagner, Marie Goodner, Rose Murray, Madeline Dan Levy, and Robert Graham, Jr., also appeared to good advantage.—OPERA HOUSE: The Players presented Hearts Aflame 12-17 to good houses; performance pleased especially Edward Lynch, Joseph McCoy, Brandon Evans, and Henrietta Browne.

UNION HILL.—HUDSON: An excellent bill was offered here 12-17 to fine business, including Field and Lewis in twenty minutes of snappy comedy, Harry Holman and co., the Wartenberg Brothers, the Four Harmonists, Hines and Remington, Hill and Sylviany, Clarence Sisters and Brother, and George W. Wilson and co.

TRENTON.—TAYLOR OPERA HOUSE: John Drew in A Single Man 5 to great business. Corse Payton and his stock co. week of 12.

NEW MEXICO

SILVER CITY.—ELKS' OPERA HOUSE: The Lion and the Mouse Jan. 12 pleased good business. The Missouri Girl 18 furnished amusement for a big business on the 18. Lauret, magician, 29 delighted a big business.—ITEM: Checkers routed from the West was compelled to cancel 19, because of inability to make train connections. Same conditions applied to Paid in Full booked earlier in the month.

NEW YORK.

BUFFALO.

Alma, Where Do You Live? and Everywoman Pay Second Visit—Record of the Week.

Alma Where Do You Live? with Vera Michelena Feb. 10-16, was the offering at the Star. Miss Michelena with Robt. Dore as Pierre, had many of the songs which were sung well. Excellent co.

Everywoman was produced week of 10, at the Teck. This was also a return visit, with very little change. Adele Blood in the title-role. Fine co. and fair business.

There was not a dull act in the bill at Shea's. The headliner was M'lle Dazie, assisted by Signor Bonfigno and a capable ballet. Bell Adair was warmly greeted. Paul Dickey and co. presented The Come-Back. The other acts were all good.

Delia Clark's The White Squaw, received its initial presentation in Buffalo, at the Lyric Theatre and well protrayed. Clara Greenwood was in the title-role. Good business.

Billy Watson and his troupe of Girls from Happyland delighted large audiences at the Garden Theatre.

The Cozy Corner Girls have been seen here many times, but did good business at the Lafayette Theatre. J. W. B.

ELMIRA.—MOZART: The Stanford and Western Players scored an emphatic hit in The Lost Paradise 5-10. George D. MacCharrie was strong as Reuben Warner, Emily Bailey scored as Miss Knowlton, and strong support was contributed by Harry Wilgus, Henry Crosby C. Norman Hammond, Margaret Field, Helen MacKeller, David Rogers, Caroline Locke, Anna C. Turner, Maurice Stanford, and Ernest Sinclair.—COLONIAL: Charles Van Dyne's new Colonial Theatre Musical Comedy co. in The Runaways enjoyed another prosperous week 5-10. Charles Van Dyne was a humorous Dr. Fleecem, Edith Carlisle a winsome Princess Angelcake, and Nella Brown a tuneful Josie May Darling. Theodore Weiler, an Elmira boy, did splendid work as General Hardtack, and Bertie Herron won honors in the role of Dorothy Maynard. Others who did well were Ed. Gillespie, Jethro Warner, Prankee Wood, Wilbur Cox, Violet Van Dyne, Gladys Towle, Bob Thurston, Harry Hemenway, and May Monte.—ITEM: George Loding has been selected from a long list of possibilities to conduct the opera season at Rorick's Theatre, which opens in May and runs until October. Mr. Loding was last year's manager and his success was pronounced. A co. of unusual strength will be gathered this season, the highest class royalty operas will be produced and many pleasing improvements will be made to the theatre.

J. MAXWELL BERRS.

ROCHESTER.—LYCEUM: Frances Starr in The Case of Becky repeated her former success in the same piece earlier in the season 12-14. The New York Symphony Orchestra, under the able direction of Walter Damrosch, rendered a very enjoyable concert 15. Mrs. Fiske in Lady Patricia 22-24.—BAKER: Driftwood, a play replete with tense and dramatic situations, was presented to large houses 12-17. The cast was entirely competent, especially Helen Warner, Alias Jimmy Valentine 19-24.—CORINTHIAN: Hastings's Big Show proved entertaining 12-17. Several good musical numbers were rendered and the show goes with a snap and vim.—COOK'S: The Merry Maidens offered a

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good, clean burlesque, with some lavish stage settings 12-17. Joe Phillips, Irving Gear, and Mike Kelly offered some good burlesque comedy. E. G. ZIMMER.

SYRACUSE.—WIETING: May Irwin in She Knows Better Now was very amusing to large house 9. Al. G. Field's Minstrels gave good performance to big audience 10. The matinee performance had to be canceled, owing to the co. being snowbound. Gertrude Hoffman and dancers to good business 12. Boar's Head of Syracuse University presented You Never Can Tell to full house 13. Walter Damrosch and New York Symphony Orchestra attracted large audience 14.—EMPIRE: Frances Starr in The Case of Becky repeated former success 8-10.—BASTABLE: The Traveling Salesman drew well 8-10. Alias Jimmy Valentine was a big hit and attracted large houses 12-17. Edmund Elton as Jimmy was forceful and convincing.—ITEM: The Wieting will inaugurate a season of stock 26. E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE: May Irwin 6; capacity business. The need of a larger house demonstrated again; 500 turned away. Al. G. Field's Minstrels 9 pleased. Tyrone Power in The Servant in the House 10; tremendous advance sale.—ORPHEUM: Whiteside-Strauss co. in repertoire 5-10. DON HOLBROOK.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Field's Minstrels 2, 3; performances good, to big houses. Wilton Lackaye in The Stranger; excellent co. and good business. U. T. C. 5; fair and good business. Yaquinta Club Minstrels (local) 6; good co.; big house. The Spring Maid 8; excellent co., to capacity.

PALMYRA.—OPERA HOUSE: Vaudeville, with Betty Norm, singing comedienne; Pony Jim, lariat thrower, 3 to immense business. Merchant of Venice Up to Date (local) 7; house sold out before doors were opened. Morris, landscape painter, and Guy De Camp, the human fly, 10.

UTICA.—MAJESTIC: Frances Starr in The Case of Becky 5; drew well. Al. G. Field's Minstrels 6. Tyrone Powers in The Servant in the House 7 pleased two good houses.—LUMBERG: Morton Musical Comic Opera co. opened 5; good co.

CORNING.—OPERA HOUSE: Charles K. Champlin Stock co. 5-10; excellent co.; good business. Plays: The Mills of the Gods, Shore Acres, The Reformer, The Call of the Wild, The Cricis, Hello Bill; matinees, The Runaway Wife.

PLATTSBURGH.—THEATRE: Whiteside-Strauss co. 5-10 to capacity several nights and pleased with the following plays: The Parish Priest, Switchman's Daughter, For His Sister's Honor, Out of the Fold, The Fifth Commandment.

PENN YAN. — SAMPSON: The Chauncey-Keiffer co. 12-17 opened to capacity; excellent satisfaction; good business assured for week. Plays: The Provider, Soldier of the Empire, Anna Karenina, St. Elmo, Charlotte Temple, Sapho, Lena Rivers, Girl of the Eagle Ranch.

GENEVA.—SMITH: May Irwin 12; excellent attraction; good business. Al. G. Field's Minstrels 13; S. R. O.; considered the best co. Mr. Field ever brought to Geneva. The Spring Maid 15; two capacity houses.

GLENS FALLS.—EMPIRE: Myrkle-Harder Stock co. 5-10 opened to S. R. O. Plays first part of week: A Bachelor's Romance, Sunday, and The Great John Ganton; co. is giving excellent satisfaction; business continues good.

HORNELL. — SHATTUCK: Helen Grayce and her co. 5-10; crowded houses matinees and evening. Plays: Arizona, Squaw Man, Charlie's Aunt, Beverly of Graustark, Gentleman from Mississippi, Three Weeks, and Wildfire.

GLOVERSVILLE.—DARLING: Seven Days 10; co. very good; light patronage. The Spring Maid 13; twice to record-breaking business; beautifully staged and costumed; co. received numerous curtain calls.

LYONS.—MEMORIAL: Our New Minister 7 (return); best of satisfaction; fair business.—ITEM: Walt Whitman, of Murphy-Whitman co., is spending the week with old friends.

NEWBURGH.—ACADEMY: Kates and Phelan Musical co. opened 5-7 with A Knight for a Day to crowded house. Other plays: Girls Will Be Girls, The Runaways; co. good.

NEWARK. — SHERMAN: County Sheriff Jan. 27 pleased good business. Our New Minister 9 (return) pleased good business.

AUBURN. — JEFFERSON: Rose Stahl 6 pleased big house. May Irwin 10; excellent business.

BATAVIA.—DELLINGER OPERA HOUSE: Seven Days 8 pleased fair business, on account of extremely cold weather.

HERKIMER.—GRAND: The Day at the Ranch 19, 20; put on by local actors for the benefit of the Universalist Church.

SALAMANCA. — ANDREWS: Stetson's U. T. C. 6; two capacity houses.

NORTH CAROLINA

GREENSBORO.—GRAND: Get-Rich-Quick Wallingford 7; excellent co., to large audience. It was necessary for Mr. Wallingford to respond to several curtain calls during the process of the performance. Richard Carle and Edna Wallace Hopper in Jumping Junifer 8; best attraction of the season; large business; highly appreciative audience.

WINSTON-SALEM. — ELKS' AUDITORIUM: Honey Boy Minstrels 2; best minstrels ever seen here; packed house; well pleased. Cow and the Moon 7; good house; fair performance.

ASHEVILLE. — AUDITORIUM: The Pink Lady 2; excellent co.; S. R. O. Paid in Full 3; good co.; fair business.

ROCKY MOUNT.—MASONIC OPERA HOUSE: Get-Rich-Quick Wallingford 8; good house; excellent co.; delighted.

HENDERSON.—GRAND: Cow and the Moon 14 pleased light business.

OHIO

CLEVELAND.

Praise for Vaughan Glaser and Company—Marguerite Sylva Welcomed.

Vaughan Glaser and stock co. are seen this week at the Cleveland Theatre in The Nigger, which is being produced for the first time in stock in Cleveland. Glaser has made no play more deserving of praise than this.

The Colonial offers Fritzi Scheff in The Night Birds. The entire co. is very good and the music is great. Large houses.

Mutt and Jeff, a musical comedy at the Lyceum pretends to be nothing but a laugh producer. It is a success. Geo. Edwards, a midget, playing Jeff, kept the audience in a roar. The two principals start at the Saratoga Race track and end up in South American revolution.

Bob Manchester's Cracker-Jacks at the Empire, are up to the standard and considered one of the best shows seen here for a long time. Molly Williams made a hit with her various imitations.

Marxuerite Sylva at the Opera House in Gypsy Love, made her first appearance here in many seasons. The Opera is beautifully staged and the co., not very large, is handsomely costumed.

Next week's bills: Opera House, Christy McDonald in The Spring Maid. Colonial, The Blue Bird. Lyceum, Everyman's Daughter. Cleveland, Vaughan Glaser in Stock.

Ed Dwyer happened in town this week and is still boosting M. M. Theise.

Mr. Johnson, treasurer of the Empire is home ill.

Fred and Geo., the two regular cut-ups, are still at the Morland Hotel. Geo. Skelly shoots 'em over once in awhile. GEORGE DOWNS.

COLUMBUS.

Good Bills at the Hartman—Edward Mackay and Sue Van Duzer Pleased Many.

Trixie Friganza in The Sweetest Girl in Paris at the Hartman drew well Feb. 12, 13. Maude Adams in Chantecler 14, 15. Frank McIntyre in Snobs 16, 17. Blanche Bates in Nobody's Widow 19, 20. English Grand Opera co. in The Girl of the Golden West 24.

The Southern Stock co. at the Southern presented Strongheart the week of 12-17 to packed houses. Edward Mackay gave a fine characterization of the title-role and Sue Van Duzer as Dorothy Nelson was effective. Mam'selle 19-24.

At the Mercy of Tiberius at the High Street 8-10 pleased. Gay New York 12-14 did good business. Ira Miller, a former manager of the Grand Theatre, this city, is managing the production. The Girl in the Taxi 15-17. Mutt and Jeff 19-24.

The Florentine Singers, the headliner at Keith's 12-17, was about the best musical act seen at this house this season. Others on the bill were Beatrice Ingram and co., the Great Howard, Conroy and Lemaire, Felix Adler, Strength Brothers, Shirely and Kessler, and the Navaros. Maclyn Arbuckle heads the bill for the week commencing 19.

Walter Law and co., Peninno, Princess Indita, Mort Fox, and Lena Pantzer formed a good bill drawing packed houses at the Broadway.

K. D. McMAHON.

ZANESVILLE.—WELLER: The Confession 7; good co. and house. The Gamblers 8; excellent co.; appreciative house. Alma, Where Do You Live? 9; mediocre co.; fair business. Elsie Janis in The Slim Princess 14 scored a great triumph; a curtain speech from the Princess proved a great hit; capacity business.—ORPHEUM: 12-14: Six vaudeville features, with the Six Cornallas, headliners. 15-17: The Four Everetts and four other acts; good business.—ITEMS: Local interest centres in the presentation of The College Widow 16, with a local cast for the benefit of the Helen Purcell Home. "Billy" Canning and Levi J. Burgess are directing the co.—Progress is being made in the building of the new picture house by S. A. Weller. LAURA B. POE.

URBANA.—CLIFFORD: The Home Minstrels (local) repeated their performance 6 to a big house.—LYRIC: McDargh and Sherwood, the famous fancy rifle shooters, who are visiting, have played 5-7 to big houses, and astonished their friends by their marvelous work with their rifles. Dixie De Vere, the singing violinist, made quite a hit in her double role.—WONDERLAND and ORPHEUM: Picture houses continue to big business.—ITEM: Saul Frankel, of Richmond, Mo., is visiting his son, Joseph Frankel, of the Fred Russell Minstrels. WILLIAM H. McGOWN.

LIMA. — FAUROT: Wayfarers' Club Minstrels 5; success; S. R. O. A few minutes with Lima's honey boy by Charles Callahan, a big hit; club cleared $410. Polly of the Circus 6; good co. and business. Watson's Orchestra 9; fine entertainment; poor business. Missouri Girl 10 pleased; business fair.—LYRIC: Sherman Stock co. continue to draw well.—ITEMS: Charles W. Deardourff, who has just resigned as manager of the Lyric Theatre, leaves for his home at Greenville. He will be succeeded by Louis J. Berger, one of the proprietors of the house. Mr. Deardourff will travel for a commercial firm this Summer, and in the Fall become manager of a stock theatre in Washington, D. C.—The Elks are preparing for a big day 22, when they will initiate a class of ninety, with an all day and night session at their $100,000 home.

NORWALK.—GILGER: The Keyes Sisters' Stock co. opened a week's engagement 5 to S. R. O.; pleasing. Plays: The Darling of Paris, The Cutest Girl, The Chauffeur, The Child Slave, Silver Threads Among the Gold, Pride of the Prairie.—ITEMS: The Keyes Sisters were formerly residents of Norwalk, and were guests at several social functions given in their honor.—Chester A. Keyes, manager of the Keyes Sisters' Stock co., was made a member of Norwalk Lodge, No. 730, B. P. O. Elks during the engagement of his co. here.

YOUNGSTOWN.—GRAND: Be a Man 1 pleased. Over Night 3; good co. and houses. S. H. Dudley in Dr. Beans from Boston 5-7; good business.—PRINCESS: Rosenbaum on the Beach 1-3; good business.—ITEMS: Three managers on the sick list.—L. B. Cool, of the Park, is at home with the grip.—Charles E. Smith, of the Princess, after several days' siege of the same ailment, is back to work again.—Joseph Shagrin, of the Grand, is out again after a setback of several days.

BELLEFONTAINE. — GRAND: Pictures Jan. 29-3; fair business. Thurston's World Tours 5 to deservedly light business. Living pictures (home talent) 9 to big house. Pictures 10.—ITEMS: W. C. Shenk, new owner of Royal, will take possession March 1.—The Three Twins may play a return date here the last of March.—Manager Smith, of the Grand, reports business very good this season.

NEW PHILADELPHIA.—UNION OPERA HOUSE: The Confession 10; excellent co.; pleased good house. Alma, Where Do You Live? 12; good co.; pleased full house; return date.

AKRON. — COLONIAL: Vaudeville indefinite; pleasing large business.—GRAND: Everyman's Daughter 5-7; very good. Driftwood 8, 9 satisfied fine business.

PORTSMOUTH.—GRAND: Frank Deshon in The Beauty Spot 6; fair, to fair business. The County Sheriff 10; poor, to fair business.

ALLIANCE.—COLUMBIA: Over Night 3; good business; everybody pleased. Earle Stock co. opened 12 in For Her Sake to full house.

URBRICHSVILLE.—CITY: Chapman Concert co. 14; auspices of K. of C.; pleased fair business.

SPRINGFIELD. — FAIRBANKS: Polly of the Circus 8; well received by a good-sized audience.

HAMILTON.—SMITH'S: Seventh successful week of the Lewis-Oliver Stock co. in The King of Liars and Woman Against Woman 4-10.

DEFIANCE. — CITIZENS': Graham Stock co. 5-10; good co. and business.

CIRCLEVILLE.—GRAND: The Beauty Spot 8 pleased good audience.

OKLAHOMA.

M'ALESTER. — BUSBY: Sheehan English Grand Opera co. 8 pleased large audience.—ITEM: The Coburn Players failed to appear Jan. 31, and the Dandy Dixie Minstrels failed to appear 3.

ARDMORE.—ROBINSON OPERA HOUSE: Sheehan Opera co. in The Bohemian Girl 10; good business; best co. of season.

VINITA.—GRAND: Sheehan Grand Opera co. 5; excellent, to good business. Heart Breakers 5; good co.; full house.

OREGON.

PORTLAND.—HEILIG: The Deep Purple 1-3 came as a change from the numerous musical comedies that have been holding the boards; the large crowds appreciated and received the same with much enthusiasm. The Chocolate Soldier 4-7 was well attended. The Red Rose 8-10; very well received by the lovers of up-to-date musical comedy. Zoe Barnett is the bright shining star, and created much comment among the large attendance.—BAKER: Graustark Jan. 28-3; this old love story still continues to please; good business. The Rosary 4-10 well received by good business.—BUNGALOW: Lincoln High Minstrels 2, 3 pleased big business.—ORPHEUM: Frank Dekum, a Portland boy, son of one of Portland's capitalists, appeared with Ida O'Day and co. week 5. This, together with the other splendid acts, highly pleased good business.

PENNSYLVANIA.

PITTSBURGH.

Harry Davis Stock Continues to Please—Marguerite Sylva at Nixon's.

PITTSBURGH, Feb. 20.—At the Duquesne the Harry Davis Stock co. is presenting The Lottery Man, and will be followed by The Three of

(Continued on page 33.)

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DATES AHEAD

Managers and agents of traveling companies must close on Friday. To insure publication reach us on or before that date.

and correspondents are notified that this department in the subsequent issue dates must be mailed to

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Cincinnati, O., 18-24, Louisville, Ky., 26-28, Lexington 29, Indianapolis, Ind., March 1-2.
ALLEN, VIOLA (Liebler and Co.): Boston, Mass., Jan. 24-Feb. 24.
ANGLIN, MARGARET (Louis Nethersole): New York city, 1-24.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AT SUNRISE (Darrell H. Lyall): Hedrick, Ia., 21, Oscaloosa 22, New Sharon 23, Marshalltown 24, Cedar Rapids 25, Marengo 26, Brooklyn 27, Belle Plaine 28, Tama 29, Toledo March 1.
BABY MINE (No. 1; Wm. A Brady): Dover, N. H., March 2.
BABY MINE (No. 2; Wm. A. Brady, Ltd.): Chicago, Ill., 4-24, Portsmouth, O., 29.
BABY MINE (No. 3; Wm. A. Brady, Ltd.): Rome, Ga., 21, Atlanta 22-24, Bristol, Tenn., March 4.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4-March 9.
BATES, BLANCHE (David Belasco): Toledo, O., 21, Detroit, Mich., 22-24, Cleveland, O., 26-March 2.
BEN-HUR (Klaw and Erlanger): Philadelphia, Pa., Feb. 5-March 2.
BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—indefinite.
BLINN, HOLBROOK (Wm. A. Brady): Philadelphia, Pa., 19-24.
BLUE BIRD (Liebler and Co.): Cleveland, O., 19-24.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., Jan. 15—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Montreal, Can., 20-24.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
BURKE, BILLIE (Charles Frohman): Chicago, Ill., Feb. 19-March 2.
CARTER, MRS. LESLIE (John Cort): San Bernardino, Cal., 21, Riverside 22, Pasadena 23, Bakersfield 24, San Francisco 26-March 2.
CHECKERS (Mozon and De Milt): St. Louis, Mo., 25-March 2.
CHERRY, CHARLES, AND EDNA GOODRICH (Daniel Frohman): Chicago, Ill., Jan. 29-March 2.
CHORUS LADY (Arthur Aylesworth): Eureka, U., 20, 21, Spring ville 22, Bingham 23.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN, Honolulu, Hawaii, Jan. 29-Feb. 24.
COBURN PLAYERS: Corning, N. Y., 29.
COMMUTERS, THE (Henry B. Harris): Philadelphia, Pa., Jan. 8-March 2.
CONCERT, THE (David Belasco): Philadelphia, Pa., Feb. 5-March 2.
CONFESSION, THE: Mahanoy City, Pa., 24.
COUNTESS CATHRINE (Stair and Havlin): Chicago, Ill., 18-24, Grand Rapids, Mich., 25-March 2.
COUNTRY BOY (Co. A; Henry B. Harris): Boston, Mass., Jan. 8—indefinite.
COUNTRY BOY (Co. B; Henry B. Harris): Streator, Ill., 21, Galesburg 22, Peoria 23, 24, Jacksonville 26, Springfield 27, 28, Decatur 29, Bloomington March 1, Champaign 2.
COUNTRY BOY (Co. C; Henry B. Harris): Paris, Ky., 21, Maysville 22, Portsmouth, O., 23, Ironton 24, Huntington, W. Va., 26, Charleston 27, Parkersburg 28, Marietta, O., 29, Cambridge March 1, Zanesville 2.
COUNTY SHERIFF (Eastern; O. E. Wee): Dancra, Pa., 21, McKeesport 22, Mt. Union 23, Harrisburg 24, Baltimore, Md., 26-March 2.
COUNTY SHERIFF (Western; O. E. Wee): Xenia, O., 22, Washington Court House 23, Jamestown, 26.
CRANE, WILLIAM H. (Joseph Brooks): Baltimore, Md., 19-24, Philadelphia, Pa., 26-March 9.
CROSMAN, HENRIETTA (Maurice Campbell): Cordele, Ga., 28, Athens 29, Rome March 1.
DEEP PURPLE (Liebler and Co.): San Francisco, Cal., Feb. 19-March 2.
DODGE, RANFORD: Boise City, Ida., 22-24.
D'ORSAY, LAWRANCE (John Cort): South Bend, Ind., 21, Lafayette 22, Decatur, Ill., 23, Springfield 24.
DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 13.
DREW, JOHN (Charles Frohman): Philadelphia, Pa., 12-24, Scranton 26, Harrisburg 27, Richmond, Va., 28, 29, Norfolk March 1, 2.
DRIFTWOOD (Leffler-Bratton Co.): Syracuse, N. Y., 19-24, Paterson, N. J., 26-March 2.
EASIEST WAY: Logansport, Ind., 21, Terre Houte 22, Champaign, Ill., 23, Decatur 24, Streator 29.
ELI AND JANE (Harry Green): Garfield, Kan., 21, Ellinwood 22, Pawnee Rock 23, Larned 24.
ELLIOTT, GERTRUDE (Charles Frohman): Scranton, Pa., 22, 23, Wilkes-Barre 24, New York city 27—indefinite.
EVERYMAN'S DAUGHTER (Rowland and Clifford): Cleveland, O., 19-24.
EVERYWOMAN (Eastern; Henry W. Savage): New York city Feb. 19—indefinite.
EVERYWOMAN (Western; Henry W. Savage): Montgomery, Ala., 21, 22, Birmingham 23, 24, Charleston, S. C., 26, 27, Savannah, Ga., 28, 29, Jacksonville, Fla., March 1, 2.
EXCUSE ME (Eastern; Henry W. Savage): Oswego, N. Y., 21, Syracuse 22-24, Detroit, Mich., 26-March 2.
EXCUSE ME (Western; Henry W. Savage): Los Angeles, Cal., 18-24, San Diego 25, 26, San Bernardino 27, Santa Barbara 28, Santa Cruz 29, Oakland March 1, 2.
EXCUSE ME (Southern; Henry W. Savage): Fond du Lac, Wis., 21, Lafayette, Ind., March 1, Logansport 2.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass., 12-24.
FERGUSON, ELSIE (Henry B. Harris): New York city Feb. 12—indefinite.
FISKE, MRS. (Harrison Grey Fiske): Syracuse, N. Y., 19-21, Rochester 22-24, New York city 26—indefinite.
FORBES-ROBERTSON, J. (Percy Burton): Minneapolis, Minn., 19-24, Eau Claire, Wis., 26, Winona, Minn., 27, Mankato 28, Sioux City, Ia., 29, Lincoln, Neb., March 1, 2.
FORTUNE HUNTER (Cohan and Harris): Brockton, Mass., 21, Fall River 22-24, New Bedford 26, Fitchburg 28.
FORTUNE HUNTER (Cohan and Harris): Houston, Tex., 21, 22, Galveston 23, Beaumont 24.
FORTUNE HUNTER (Cohan and Harris): Charleston, S. C., 21, Augusta, Ga., 22, Greenville, S. C., 23, Asheville, N. C., 24, Columbia, S. C., 27.
GAMBLERS, THE (Original; Authors' Producing Co.): Louisville, Ky., 19-21, Indianapolis, Ind., 22-24, Detroit, Mich., 26-March 2.
GAMBLERS, THE (Eastern; Authors' Producing Co.): Danville, Pa., 21, Sunbury 22, Latrobe 23, Uniontown 24, Waynesburg 26, Steubenville, O., 27, Beaver Falls, Pa., 28, Rochester 29, Alliance, O., March 2.
GAMBLERS, THE (Western; Authors' Producing Co.): Grand Junction, Colo., 21, Leadville 22, Pueblo 23, Colorado Springs 24, Victor 25, Denver 26-March 3.
GAMBLERS, THE (Southern; Authors' Producing Co.): Lafayette, Ind., 21, Kokomo 22, Terre Haute 23, 24, Mattoon, Ill., 26, Decatur 27, Peoria 28, Bloomington 29, Jacksonville March 1, Springfield 2.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris): San Jose, Cal., 21, Sacramento 22, Eugene, Ore., 24, Seattle, Wash., 26-28.
GET-RICH-QUICK WALLINGFORD (Central; Cohan and Harris): Trenton, N. J., 22-24.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): Washington, D. C., 19-24.
GILMORE, PAUL (Paul Gilmore Co.): Gadsden, Ala., 21, Anniston 22, Cedartown, Ga., 23, Cartersville 24, Griffin 26, Columbus 27, Eufaula, Ala., 28, Dawson, Ga., 29, Albany March 1, Bainbridge 2.
GIRL FROM RECTOR'S (F. E. Crosman): St. Paul, Minn., 23, 24, Salt Lake City, U., 25, Ogden 26, Logan 27, Pocatello, Ida., 28, Boise City 29, La Grande, Ore., March 1, Pendleton 2.
GIRL FROM RECTOR'S (Western; Max Plohn): Atlanta, Ga., 18-24.
GIRL OF THE MOUNTAINS (O. E. Wee): Muncie, Ind., 22, Noblesville 23, Anderson 24, Farmland 26, Bellefontaine, O., 28, Carey 29, Uniontown, Pa., March 2.
GOOSE GIRL (Baker and Castle): Newark, N. J., 19-24.
GOOSE GIRL (Baker and Castle): Minneapolis, Minn., 18-24, Des Moines, Ia., 25.
GREYHOUND, THE (Wagenhals and Kemper): Chicago, Ill., Jan. 14-Feb. 24, New York city 26—indefinite.
HACKETT, JAMES K.: Springfield, Mass., 23, Middletown, Conn., 24.
HACKETT, NORMAN (Stair and Havlin): Pittsburgh, Pa., 19-24, Akron, O., 26-28, Youngstown 29-March 2.
HAWTREY, WILLIAM (A. G. Delamater): Edmonton, Can., 19-21, Prince Albert 23, 24, Saskatoon 26, 27.
HILLIARD, ROBERT (Klaw and Erlanger): Chicago, Ill., 18-March 2.
HODGE, WILLIAM T. (Liebler and Co.): Jackson, Miss., 26.
HORNIMAN, A. E. F., REPERTORY: Montreal, Can., Feb. 12-March 23.
HUMAN HEARTS (Lee Delmore): Arkansas City, Ark., 21, Pine Bluff 22, Stuttgart 23, Forrest City 24, Memphis, Tenn., 25, Covington 26, Dyersburg 27, Hickman, Ky., 29.
ILLINGTON, MARGARET (Edw. J. Howes): Chicago, Ill., 11-24.
IN OLD KENTUCKY (A. W. Dingwall): Cincinnati, O., 18-24.
INTRODUCE ME: Pine Bluff, Ark., 21, Hot Springs 22, Arkadelphia 23, Little Rock 24, Texarkana, Tex., 26, Shreveport, La., 27, Alexandria 28, La Fayette 29, New Iberia March 1, Morgan City 2, Crowley 3.
IRISH PLAYERS (Liebler and Co.): Chicago, Ill., Feb. 5-March 2.
IRWIN, MAY (Eisfeldt and Anhalt): Fairmont, W. Va., 21, Cumberland, Md., 22, Marietta, O., 24, Parkersburg, W. Va., 26, Zanesville, O., 27, Newark 28, Cambridge 29, New Philadelphia March 1, Canton 2.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LIGHT ETERNAL (Milton Rice): London, Can., 19-21, Hamilton 22-24, Syracuse, N. Y., 26-28, Rochester 29-March 2.
LION AND THE MOUSE (Northern; United Play Co.): Billings, Mont., 21, Sheridan, Wyo., 24, 25, Hot Springs, S. D., 26, Deadwood 27, Belle Fourche 28, Rapid City 29, Pierre March 1, Brookings 2, Sioux Falls 3.
LION AND THE MOUSE (Southern; United Play Co.): Brunswick, Ga., 21, Beaufort, S. C., 22, Charleston 23, Columbia 24, Greenville 26, Spartanburg 27, Rock Hill 28, Camden 29, Orangeburg March 1, Sumter 2.
LITTLE WOMEN (Wm. A. Brady): Chicago, Ill., 12-24.
McINTYRE, FRANK (Henry B. Harris): Detroit, Mich., 19-21, Ann Arbor 22, Grand Rapids 23, 24, Cincinnati, O., 26-March 2.
MADAME X (Henry W. Savage): Denver, Colo., 19-25, Victor 26, Colorado Springs 27, Leadville 28, Grand Junction 29, Provo, U., March 1, Ogden 2.
MANN, LOUIS (Werba and Luescher): New York city Jan. 22-Feb. 24.
MANTELL, ROBERT B. (Wm. A. Brady): Seattle, Wash., 25-March 2.
MASON, JOHN (Messrs. Shubert): Brooklyn, N. Y., 12-24, Boston, Mass., 26-March 9.
MELVILLE, ROSE (J. R. Sterling): Butte, Mont., 21, Anaconda 22, Great Falls 23, Helena 24, Bozeman 26, Billings 27, Miles City 28, Dickinson, N. Dak., 29.
MILLER, HENRY: Atlantic City, N. J., 26, Reading, Pa., March 1, 2.
MILLION, THE (Henry W. Savage): New York city Oct. 24-Feb. 24, Brooklyn, N. Y., 26-March 2.
MISSOURI GIRL (Eastern; Norton and Edwards): Napoleon, O., 22, Wauseon 24, Bryan 26, Butler, Ind., 28, Auburn 29.
MISSOURI GIRL (Western; Merle H. Norton's): Green River, Wyo., 21, Morgan, U., 22, Park City 23, Coalville 24, Logan 26, Preston, Ida., 27, Smithfield, U., 29.
NAZIMOVA, MME. (Charles Frohman): Boston, Mass., 12-24, Lewiston, Me., 26, Portland 27, Lowell, Mass., 28, Providence, R. I., 29-March 2.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
O'HARA, FISKE (Robt. E. Irwin): Omaha, Neb., 18-21.
OLCOTT, CHAUNCEY (Augustus Pitou): New York city 5-24.
OLD HOMESTEAD (Frank Thompson): Dayton, O., 22-24, Columbus 26-28, Indianapolis, Ind., 29-March 2.
OLIVER TWIST (Liebler and Co.): New York city Feb. 26—indefinite.
OUR VILLAGE POSTMASTER (Perry's): Peabody, Kan., 21, Canton 22, Marion 23, Solomon 24.
OVER NIGHT (Wm. A. Brady): Newark, N. J., 12-24, Pittsburgh, Pa., 26-March 2.
OVER NIGHT (Wm. A. Brady): Alliance, O., 21, Fremont 22.
PAID IN FULL (Wagenhals and Kemper): Portland, Ore., 18-24, Seattle, Wash., 25-March 2, Tacoma, 3.
PAID IN FULL (C. S. Primrose): Elwood, Ind., 22, New Castle 23, Marion 24, Portland 26, Decatur 27, Bluffton 28, Hartford City 29, Winchester March 1, Anderson 2.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Middlesboro, Ky., 21, Pineville 22, Corbin 23, Mt. Sterling 24.
PASSERS-BY (Charles Frohman): Chicago, Ill., Jan. 22-March 2.
PENALTY, THE (Klimt and Gazzolo): Buffalo, N. Y., 19-24.
POLLY OF THE CIRCUS (Fred Reichelt): Winnipeg, Can., 19-24, St. Cloud, Minn., 25, Alliance, O., 21.
POMANDER WALK (Liebler and Co.): Baltimore, Md., 19-24.
POWER, TYRONE (Jos. M. Galtes): Port Huron, Mich., 25, Bay City 26, Saginaw 27, Flint 28, Lansing 29, Jackson March 1, Battle Creek 2.
POYNTER, BRULAH (H. J. Jackson): Camden, N. J., 20, 21, Paterson 22-24, Newark 26-March 2.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Philadelphia, Pa., Feb. 12-March 2.
RIGHT OF WAY (L. A. Castle): Ontario, Ore., 20, 21, Boise, Ida., 22-24, American Falls 28, 29, Pocatello March 1, Logan, U., 2.
RIVALS, THE (William Yule's): Medford, Can., 21, Prince Albert 22, Saskatoon 23, 24.
ROSALIND AT RED GATE (Gaskell and MacVitty): Holton, Kan., 21, Horton 22, Hiawatha 23, Falls City, Neb., 24, Wymore 26, Fairbury 27, Pawnee 28, Tecumseh 29, Auburn March 1, Nebraska City 2.
ROSARY (Gaskell and MacVitty): Hancock, Mich., 21, Calumet 22, Escanaba 25, Manistique 26, Sault Ste. Marie 27, Sault Ste. Marie, Can., 28, Cheboygan, Mich., 29, Petoskey March 1, Charlevoix 2.
ROSARY (No. 1; Rowland and Clifford): Boston, Mass., 19-24.
ROSARY (No. 2; Rowland and Clifford): Nashville, Tenn., 19-24, Memphis 26-March 2.
ROSARY (No. 3; Rowland and Clifford): Seattle, Wash., 18-24.
ROSARY (Rowland and Clifford): Ashland, Pa., 21, Shenandoah 22, Hazleton 24, Lansford 26, Mauch Chunk 27, E. Stroudsburg 28, Honesdale 29, Middletown, N. Y., March 2.
ROSARY (Southern; Rowland and Clifford): Jonesboro, Ark., 21, Paragould 23, Kennett, Mo., 24.
ROYAL SLAVE (George H. Bubb): Vincennes, Ind., 21, Hazleton 22, Owensville 23, Jasper 24, Tell City 25, Hansville, Ky., 26, Henderson 27, Sebree 28, Providence 29.
ST. ELMO (Vaughan Glaser): St. Louis, Mo., 18-24, Cleveland, O., 26-March 2.
SCOTT, CYRIL (Messrs. Shubert): New York city Feb. 19—indefinite.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Winnebago, Minn., 21, Cedar Falls, Ia., 22, Independence 23, Dubuque 24, Galena, Ill., 26, Savannah 27, Morrison 28, Sterling 29, Rochelle March 1, De Kalb 2.
SEVEN DAYS (Wagenhals and Kemper): Lawrence, Mass., 21, Portland, Me., 22, 24.
SILVER THREADS (Richard J. Jose): Knoxville, Tenn., 19-24.
SIMONE, MME. (Liebler and Co.): New York city Jan. 10—indefinite.
SIS PERKINS (C. Jay Smith): Curwensville, Pa., 21, Reynoldsville 22, Dubois 23, Punxsutawney 24.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Charleston, S. C., 22, Atlanta, Ga., 26-28.
STAHL, ROSE (Henry B. Harris): Buffalo, N. Y., 19-24.
STARR, FRANCES (David Belasco): St. Paul, Minn., 19-24.
SUMURUN (Winthrop Ames): New York city Jan. 15—indefinite.
TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.
TEN NIGHTS IN A BAR ROOM: Milwaukee, Wis., 19-24.
TEST, THE (Stair and Nicolai): Jersey City, N. J., 19-24, Philadelphia, Pa., 26-March 2.
THELMA (Smith and Sherman's): Kingman, Ind., 21, Waynetown 22, Flora 23, Logansport 24, Brookston 26, West Lebanon 27, Williamsport 28, Attica 29, Rantoul, Ill., March 1, Bloomington 2, Streator 3.
THIEF, THE (Eastern; George A. Sullivan): Tuscaloosa, Ala., 21, West Blockton 22, Cullman 23, Pulaski, Tenn., 24, Florence, Ala., 26, Columbia, Tenn., 27, New Decatur, Ala., 28, Huntsville 29.
THIEF (Western; H. O. Emery): Chanute, Kan., 22, Parsons 23, Independence 24, Coffeyville 26, Arkansas City 27, Winfield 28, Wichita 29, Herington March 1, Abilene 2.
THIRD DEGREE (Central; United Play Co.): Philadelphia, Pa., 19-24, Altoona 26, Greensburg 27, McKeesport 28, E. Liverpool, O., 29, Mansfield March 1, Lima 2, Hammond, Ind., 3.
THIRD DEGREE (Southern; United Play Co.): Asheville, N. C., 22, Knoxville, Tenn., 23, 24, Middlesboro, Ky., 26, Greenville, Tenn., 27, Soldiers' Home 28, Bristol 29, Bluefield, W. Va., March 1, Roanoke, Va., 2.
THIRD DEGREE (Western; United Play Co.): Shenandoah, Ia., 21, Bedford 22, Creston 23, Newton 24, Marshalltown 26, Perry 26, Carroll 27, Idagrove 28, Cherokee 29, Storm Lake March 1, Le Mars 2, Sioux City 3.
TILLY OLSEN (C. M. Dalton): Rexburg, Ida., 21, Marysville 22.
TOWN MARSHAL (O. E. Wee): Hicksville, O., 21, Monroe, Mich., 22, Battle Creek 25, Bellevue 26, Charlotte 27, Hastings 28, Plainwell 29, Elkhart, Ind., March 2.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): New York city Jan. 29-Feb. 24.
TRAVELING SALESMAN (Henry B. Harris): Providence, R. I., 19-24, Worcester, Mass., 26-28.
TRAVELING SALESMAN (Western; A. S. Stern): Circleville, O., 24.
UNCLE TOM'S CABIN (Eastern; Wm. Kibble): Kingston, N. Y., 21, Amsterdam 22, Albany 23, 24, Boston, Mass., 26-March 2.
VIRGINIAN, THE (J. H. Palser): San Antonio, Tex., 21, Galveston 22, Houston 23, Austin 24, Taylor 26, Waco 27, Corsicana 28, Ft. Worth 29, Dallas March 1, Oklahoma City, Okla., 2.
WARE, HELEN (Henry B. Harris): Brooklyn, N. Y., 19-24, New York city 26-March 2.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
WARNER, H. B. (Liebler and Co.): Rochester, N. Y., 19-24.
'WAY DOWN EAST (Wm. A. Brady): Boston, Mass., Feb. 19-March 9.

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WHITE SLAVE (Robert Campbell): Washington, D. C., 19-24, Jersey City, N. J., 26-March 2.
WHITE SQUAW (J. F. Sullivan): Youngstown, O., 19-21, Akron 22-24, Elyria 26, Norwalk 27, Fremont 28, Toledo 29-March 2.
WHITESIDE, WALKER: Chicago, Ill., Feb. 4—indefinite.
WILSON, AL. H. (Sidney R. Ellis): Toledo, O., 18-24, Ft. Wayne, Ind., 25, Terre Haute 27, Decatur, Ill., 28, Jacksonville 29, Quincy March 1, Hannibal, Mo., 2.
WILSON, FRANCIS (Charles Frohman): Birmingham, Ala., 21, Atlanta, Ga., 22-24, Jacksonville, Fla., 26, Savannah, Ga., 27, Charleston, S. C., 28, Augusta, Ga., 29, Columbia, S. C., March 1, Charlotte, N. C., 2.
WINNINGER, FRANK: Jacksonville, Ill., 19-21, Beardstown 22-24.
WITH EDGED TOOLS (Henry A. Beck): Cardston, Can., 21, Lethbridge 22, 23, McLeode 24, High River 26, Calgary 27-29, Edmonton 30, Saskatoon March 1, 2, Prince Albert 3.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNET, J. MOY: Cobalt, Can.—indefinite.
BERGEN, THURLOW: St. Paul, Minn., Feb. 5—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLUMBIA: Erie, Pa., Dec. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CRESCENT: White Plains, N. Y.—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FORBES: Moose Jaw, Can., 14-24.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.
GAYETY: Hoboken, N. J., Dec. 25—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 22-March 16.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HOLDEN: Toledo, O., Dec. 24—indefinite.
HORNE: New Castle, Pa., Jan. 29—indefinite.
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (G. Amberg): New York city Nov. 30—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
LA VAUNT, CORINNE: Spokane, Wash., Jan. 7-March 2.
LANDO, ALBERT (H. F. Jackson): Fitchburg, Mass., Dec. 25—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.
MAJESTIC: Calgary, Can.—indefinite.
MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS (Lionel Morris): Akron, O., Dec. 15—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS (Snort North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferiy): Philadelphia, Pa.—indefinite.
PABST GERMAN (Ludwig Kreisa): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: Montgomery, Ga., Nov. 9—indefinite.
PRINCESS (Elbert and Getchel): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
WOODWARD (O. D. Woodward): Kansas City, Mo., Dec. 31—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

ARCHER, AGNES (Beaumont Claxton): Baton Rouge, La., 11-24.
BESSEY, JACK (Jas. D. Proudlove): Washington, Ia., 19-24, Centerville 26-March 2.
BROWN, KIRK (J. T. Macauley): Hagerstown, Md., 19-24.
CARLETON SISTERS (Varaney and Montgomery): Hickory, N. C., 19-24.
CHASE-LISTER (Glenn F. Chase): Roundup, Mont., 19-24, Harlowton 26-March 2.
CHAUNCEY-KREIFFER (Fred Chauncey): Corning, N. Y., 19-24, Oneonta 26-March 2.
COLONIAL (Cortland Hopkins): Middleton, Can., 20, 21, Bridgetown 22-24, Annapolis 26-28, Digby 29-March 2.
CORNELL-PRICE PLAYERS (W. E. Cornell): Hillsdale, Mich., 19-24, Jonesville 26-March 2.
EARLE (L. A. Earle): Wooster, O., 18-24.
FRANKLIN (C. F. Jackson): Logansport, Ind., 19-24.
HALL'S ASSOCIATE PLAYERS: Jackson, Mich., 19-24.
HALTON-POWELL: Taylorville, O., 19-24.
HAYES, LUCY, ASSOCIATE PLAYERS: Morland, Kan., 19-21, Hill City 22-24.
HILLMAN'S IDEAL (Frank Manning): Seward, Neb., 19-21, Beaver Crossing 22-24.
HUMMELEIN'S ASSOCIATE PLAYERS: Geneseo, N. Y., 19-24, Batavia 26-March 2.
HOOVER (Grover Hoover): Quincy, Ill., 19-24.
LYNN (Jack Lynn): Southbridge, Mass., 19-24, Arctic, R. I., 26-March 9.
MAHER, PHIL: Pottstown, Pa., 19-24.
MAJESTIC: Saskatchewan, Can., 26-March 2.
MYRKLE-HARDER: Bangor, Me., 19-24.
PICKERTS, FOUR (Willis Pickert): Key West, Fla., Feb. 19-March 1.
SHANNON (Harry Shannon): Coldwater, Mich., 26-March 2.
TAYLOR: Willimantic, Conn., 19-24.
TEMPEST (J. L. Tempest): Kittanning, Pa., 19-24.
WHEELER SISTERS (Tom Carroll): Lexington, Ky., 19-24.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Galveston, Tex., 21, Port Arthur 22, Beaumont 23, Lake Charles, La., 24.
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Providence, R. I., 19-24, Brooklyn, N. Y., 26-March 2.
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Oakland, Cal., March 3.
AROUND THE CLOCK (Gus Hill): Des Moines, Ia., 18-21, Marshalltown 22, Cedar Rapids 23, Waterloo 24, St. Paul, Minn., 25-March 2.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): Concord, N. H., 21, Dover 23.
BEAUTY SPOT: Frankfort, Ind., March 1.
BERNARD, SAM (Messrs. Shubert): Brooklyn, N. Y., 19-24.
BLACK PATTI (R. Voelckel): Charlotte, N. C., 21, Greenville 22, Asheville 23, Salisbury 24, Concord 26, Greensboro 27, Winston-Salem 28, Roanoke, Va., 29, Lynchburg March 1, Norfolk 2, Boston 3.
BOHEMIAN GIRL (Messrs. Aborn): Seattle, Wash., 18-24, Victoria, Can., 26, Vancouver 27, 28, Everett, Wash., 29, Ellensburg March 1, N. Yakima 2.
BOHEMIAN GIRL (Messrs. Aborn): Pittsburgh, Pa., 19-24, Washington, D. C., 26-March 2.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): Chicago, Ill., 5-24, St. Louis, Mo., 26-March 2.
BRIGHT EYES (Joseph M. Gaites): Battle Creek, Mich., 21, Lansing 22, Jackson 23, Ann Arbor 24, Elyria, O., 26, Youngstown 27.
BUSTER BROWN (Buster Brown Amusement Co.): Gainesville, Fla., 21, Ocala 22, Tampa 23, 24, Key West 26-28, Palm Beach 29, Miami March 1, St. Augustine 2.
CAHILL, MARIE (D. W. Arthur): New York city Feb. 12—indefinite.
CARLE, RICHARD (Frazee and Lederer): Newark, O., 21, Zanesville 22, Parkersburg, W. Va., 23, Wheeling 24.
CASEY JONES (Eastern: Merle H. Norton): Sabina, O., 21, Jackson 22, McArthur 23, New Straitsville 24.
CASEY JONES (Neff and Pennington): Maywood, Neb., 21, Bertrand 22, Holdrege 23, Hildreth 24, Kearney 27, Lexington 28, Gothenburg 29.
CAT AND THE FIDDLE (Chas. A. Sellon): Easton, Pa., 22, Trenton, N. J., 23, 24, Pottstown, Pa., 26, Lancaster 27, York March 1, Harrisburg 2.
CHOCOLATE SOLDIER (F. C. Whitney): Clinton, Ia., 21, Streator, Ill., 23.
CHOCOLATE SOLDIER (Western: F. C. Whitney): Bellingham, Wash., 21, North Yakima 22, Spokane 23-25, Missoula, Mont., 26, Anaconda 27, Butte 28, Helena 29, Billings March 1, Miles City 2.
CLIFFORD, BILLY (Bob Le Roy): La Fayette, La., 21, Baton Rouge 22, Alexandria 23, Monroe 24, 25.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLONIAL MUSICAL COMEDY (Chas. Van Dyne): Elmira, N. Y., Jan. 29—indefinite.
COW AND THE MOON (Chas. A. Sellon): Columbia, S. C., 21, Sumter 22, Spartanburg 23, Greenville 24, Abbeville 26, Newberry 27, Gaffney 28, Asheville, N. C., 29, Knoxville, Tenn., March 1, 2.
DRESSLER, MARIE (Lew Fields): St. Louis, Mo., 19-24, Milwaukee, Wis., 25-28.
ELTINGE, JULIAN (A. H. Woods): Grand Rapids, Mich., 19-21, Toledo, O., 22-24.
FANTASMA (Edwin Warner): Ft. Wayne, Ind., 18-21, Kalamazoo, Mich., 22-24, South Bend, Ind., 25-28, Terre Haute 29-March 2.
FATTY FELIX (H. W. Link): Novinger, Mo., 21, Macon 22, Moberly 24.
FLIRTING PRINCESS (Mort Singer): Dallas, Tex., 21, 22, Waco 23, San Antonio 24, 25, Austin 26, Galveston 27, Houston 28, Shreveport, La., 29, Monroe March 1, Jackson, Miss., 2.
FLOWER OF THE RANCH (Jos. E. Howard): Kenosha, Wis., 22, Milwaukee (Soldiers' Home) 23, Fond du Lac 24, Green Bay 25, Stevenspoint 26, Grand Rapids 27.
FOLLIES OF 1911 (Florenz Ziegfeld): Springfield, Mass., 21, 22, Hartford, Conn., 23, 24.
FORTY-FIVE MINUTES FROM BROADWAY: McKeesport, Pa., 24.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GIRL OF MY DREAMS (Joseph M. Gaites): Galesburg, Ill., 21, Burlington, Ia., 22, Keokuk 23, Quincy, Ill., 24, Kansas City, Mo., 25-March 2.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Indianapolis, Ind., 21, Ft. Wayne 22, Dayton, O., 23, Columbus 25.
GLASER, LULU (Werba and Luescher): Salt Lake City, U., 19-21, San Bernardino Cal., 23, Riverside 24, Los Angeles 26-March 2.
GORDON KITTY (Jos. M. Gaites): Baltimore, Md., 19-24, Syracuse, N. Y., 26-28, Rochester 29-March 2.
HANKY PANKY (Lew Fields): Kansas City, Mo., 18-24.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort Singer): Alton, Ill., 21, Centralia 22, Memphis, Tenn., 23-25, Pine Bluff, Ark., 26, Hot Springs 27, Little Rock 28, 29, Texarkana, Tex., March 1, Shreveport, La., 2, Lake Charles 3.
HERZ, RALPH (Jos. M. Gaites): Louisville, Ky., 19-24, Indianapolis, Ind., 26-28, Logansport 29, Peru March 1, Ann Arbor, Mich., 2, Port Huron 3.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6-Feb. 24.
JANIS, ELSIE (Charles Dillingham): St. Louis, Mo., 18-24.
JUVENILE BOSTONIANS (B. E. Lang): Sault Ste. Marie, Mich., 19-22, Newberry 23, Munising 24, Gladstone 26, Oconto, Wis., 27, 28, Gillett 29, Green Bay March 1, 2.
KISS WALTZ (Messrs. Shubert): Cincinnati, O., 18-24.
LAMBARDI GRAND OPERA: Omaha, Neb., 18-24.
LARKINS, JOLLY JOHN (R. Voelckel): Kansas City, Mo., 18-24.
LAYOLLE FRENCH OPERA (Jules Layolle): Jackson, Miss., 21, San Antonio, Tex., 26, 27.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Leffler-Bratton): Kansas City, Mo., 18-24, St. Joseph 25, 26, Atchison, Kan., 27, Nebraska City, Neb., 28, Beatrice 29, Lincoln March 1, 2.
LEWIS, DAVE (Rowland and Clifford): New Orleans, La., 18-24, Atlanta, Ga., 26-March 2.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Spokane, Wash., 18-21, Lewiston, Ida., 22, Walla Walla, Wash., 23, North Yakima 24, Seattle 25-March 2.
LITTLE MISS KUT-UP (Fay and Hawes): Tarentum, Pa., 21, 22, Butler 23, 24, Kane 26, 27, Ridgeway 28, 29, Dubois March 1, 2.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
LOUISIANA LOU (Harry Askin): Hammond, Ind., 25, La Porte 26.
MACDONALD, CHRISTIE (Werba and Luescher): Cleveland, O., 18-24, Toronto, Can., 26-March 2.
McFADDEN'S FLATS (Chas. E. Barton): Baltimore, Md., 19-24, Paterson, N. J., 26-March 2.
MADAME SHERRY (Special: Woods, Frazee and Lederer): Toronto, Can., 19-24, Rochester, N. Y., 26-28.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): San Francisco, Cal., 12-24, Petaluma 26, Santa Rosa 27, Woodland 28, Sacramento 29.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): St. Johnsbury, Vt., 21, Berlin, N. H., 22, Barre, Vt., 23, Burlington 24, Plattsburg, N. Y., 26, Ogdensburg 27, Brookville 28, Kingston 29.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): McComb, Ill., 21, Bushnell 22, Canton 23, Pekin 24, La Salle 25, Hoopeston 26, Danville 27, Frankfort, Ind., 28, Tipton 29.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Tarboro, N. C., 21, Rocky Mount 22, Henderson 23, Durham 24, Chester, S. C., 26, Gaffney 27, Charlotte, N. C., 28, Concord 29.
MAN FROM COOK'S (Klaw and Erlanger): Boston, Mass., Feb. 19-March 2.
MERRY MARY: Hammond, Ind., 19-21.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Manhattan, Kan., 21, Topeka 22, Salina 23, Junction City 24, Atchison 25, Lawrence 26, Emporia 27, Wichita 28, Hutchinson 29, Garden City March 1, Colorado Springs, Colo., 2.
MONTGOMERY AND STONE (Charles Dillingham): New Orleans, La., 18-24.
MUTT AND JEFF (Co. A: Gus Hill): St. Paul, Minn., 18-24, Minneapolis 25-March 2.
MUTT AND JEFF (Co. B: Gus Hill): Medford, Ore., 22, Eugene 23, Salem 24, Portland 25-March 2.
MUTT AND JEFF (Co. C: Gus Hill): Binghamton, N. Y., 21, Elmira 22, Cortland 23, Ithaca 24, Corning 25, Hornell 27, Olean 28, Bradford, Pa., 29, Warren March 1, Jamestown, N. Y., 2.
MUTT AND JEFF (Co. D: Gus Hill): Columbus, O., 19-24, Dayton 26-March 2.
NEVER HOMES (Lew Fields): Philadelphia, Pa., 12-24.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Detroit, Mich., 18-24, Toledo, O., 25-28, Adrian, Mich., 29, Angola, Ind., March 1, Ft. Wayne 2.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Tucson, Ariz., 21, San Bernardino, Cal., 22, San Diego 23, 24, Los Angeles 25-March 2.
PEARL MAIDEN, THE (Frazee and Lederer): Brooklyn, N. Y., 19-24.
PINAFORE (Messrs. Shubert): Washington, D. C., 19-24, Scranton, Pa., 27.

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PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11-March 2.
PINK LADY (Klaw and Erlanger): Chicago, Ill., Feb. 18—indefinite.
PINK LADY (Klaw and Erlanger): Kansas City, Mo., 18-24, Omaha, Neb., 25-March 2.
PRINCE OF TO-NIGHT (Mort Singer): Salt Lake City, U., 22-24, Ogden 25, Pocatello, Ida., 26, Boise 27, 28, Weiser 29, Baker City, Ore., March 1, Walla Walla, Wash., 2.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE (John C. Fisher): Bellingham, Wash., 23.
RING, BLANCHE (Frederic McKee): Norfolk, Va., 21, Newport News 22, Richmond 23, 24, Baltimore, Md., 26-March 2.
ROSE OF PANAMA: Chicago, Ill., Feb. 12—indefinite.
ROSE MAID (Werba and Luescher): Baltimore, Md., 26-March 2.
SCHEFF, FRITZI (Messrs. Shubert): Detroit, Mich., 19-24.
SCHOOL DAYS (Stair and Havlin): Grand Rapids, Mich., 18-24, Chicago, Ill., 25-March 2.
SHEEHAN GRAND OPERA: San Antonio, Tex., March 1-8.
SIDNEY, GEORGE (Frank Whitbeck): Pueblo, Colo., 21, Victor 22, Colorado Springs 23, Boulder 24, Denver 25-March 2.
SMART SET (Charles E. Barton): Louisville, Ky., 18-24, Terre Haute, Ind., 25, Anderson 26, Marion 27, Middletown, O., 28, Columbus 29-March 2.
SPRING MAID (Werba and Luescher): Memphis, Tenn., 19-21, Nashville 22-24, Birmingham, Ala., 26, 27, Chattanooga, Tenn., 28, Knoxville 29, Lexington, Ky., March 1, 2.
SPRING MAID (Werba and Luescher): Richmond, Va., 21, 22, Norfolk 23, 24, Raleigh, N. C., 26, Wilmington 27, Columbia, S. C., 28, Charleston 29, March 1, Savannah, Ga., 2.
SUNNY SOUTH (J. C. Rockwell): Stanton, Mich., 21, Ithaca 22, Alma 23, Mt. Pleasant 24, Evart 26, Ludington 27, Reed City 28, Big Rapids 29, Cadillac March 1, Boyne 4.
SURATT, VALESKA (Lee Harrison): St. Louis, Mo., 18-March 2.
SWEETEST GIRL IN PARIS (Harry Askin): Altoona, Pa., 22, Harrisburg 23, Scranton 24.
SYLVA MARGUERITA (A. H. Woods): Pittsburgh, Pa., 19-24.
THREE TWINS (Western: E. A. Wade): Denver, Colo., 18-24.
THREE TWINS (Philip H. Niven): Anniston, Ala., 21, Birmingham 22, Selma 23, Montgomery 24, Meridian, Miss., 26, Hattiesburg 27, Yazoo City 28, Jackson 29, Monroe, La., March 1, Alexandria 2, Shreveport 3.
TOP O' THE WORLD (Bailey and Fitzgerald): Oklahoma City, Okla., 20, 21, Tulsa 22, Bartlesville 23, Coffeyville, Kan., 24, Kansas City, Mo., 25-March 2, Joplin 3.
TRENTINI, EMMA (Oscar Hammerstein): Newark, N. J., 19-24, Brooklyn, N. Y., 26-March 2.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 18-24, Nashville, Tenn., 26-March 2.
WARD AND VOKES (Stair and Havlin): Memphis, Tenn., 18-24, New Orleans, La., 25-March 2.
WEBER AND FIELDS JUBILEE: New York city Feb. 5—indefinite.
WEDDING TRIP (Messrs. Shubert): Providence, R. I., 19-24.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

MINSTRELS.

COBURN'S: Cordele, Ga., 22.
DOCKSTADER, LEW: New York city 19-24, Scranton, Pa., 28.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY: Washington, D. C., 19-24, Baltimore, Md., 26-March 2.
FIELD'S, AL. G.: Canton, O., 21, New Philadelphia 22, Zanesville 23, Newark 24, Ann Arbor, Mich., 26, Jackson 27, Battle Creek 28, Kalamazoo 29, Elkhart, Ind., March 1, South Bend 2.
GEORGIA TROUBADOURS (Wm. C. McCabe): Council Grove, Kan., 21, Herington 22, Hope 23, Osage City 24, Ottawa 26, Lawrence 27, Oak Grove, Mo., 28, Excelsior Springs 29, Richmond March 1.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: New York city 12-24, Springfield, Mass., 26-28, Worcester 29-March 2.
AMERICANS (Ed. D. Miner): Harrisburg, Pa., 21, Reading 22, Allentown 23, Chester 24, Washington, D. C., 26-March 2.
BEHMAN SHOW (Jack Singer): Omaha, Neb., 19-24, St. Joseph, Mo., 25-28.
BELLES OF THE BOULEVARD (Fred Mc-Allen): Boston, Mass., 19-24, New York city 26-March 2.
BEN WELCH (Jack Singer): Toronto, Can., 19-24, Buffalo, N. Y., 26-March 2.
BIG BANNER (Gallagher and Shean): Providence, R. I., 19-24, Boston, Mass., 26-March 2.
BIG GAIETY (W. A. Miller): St. Louis, Mo., 18-24, Louisville, Ky., 25-March 2.
BIG REVIEW (Henry P. Dixon): Chicago, Ill., 19-March 2.
BOHEMIANS (Al. Lubin): Brooklyn, N. Y., 19-March 2.
BON TONS (Jess Burns): Cleveland, O., 19-24, Toledo 25-March 2.
BOWERY (Hurtig and Seamon): Pittsburgh, Pa., 19-24, Cleveland, O., 26-March 2.
BROADWAY GAIETY (Henry Shapiro): Pittsburgh, Pa., 19-24, Johnstown 26, Altoona 27, Harrisburg 28, Reading 29, Allentown March 1, Chester 2.
CENTURY GIRLS (Morris Weinstock): Philadelphia, Pa., 19-24, Wilkes-Barre 26-March 2.
CHERRY BLOSSOMS (Max Armstrong): Cleveland, O., 19-24, Pittsburgh, Pa., 26-March 2.
COLLEGE GIRLS (Chas. Foreman): New York city 19-24, Philadelphia, Pa., 26-March 2.
COLUMBIA (Frank Logan): Philadelphia, Pa., 19-24, Baltimore, Md., 26-March 2.
COZY CORNER GIRLS (Louis Watson): Detroit, Mich., 19-24, Chicago, Ill., 25-March 2.
CRACKERJACKS (Bob Manchester): Toledo, O., 18-24, Chicago, Ill., 25-March 2.
DAFFYDILS (Sam Rice): Minneapolis, Minn., 18-24, St. Paul 25-March 2.
DARLINGS OF PARIS (Chas. Taylor): Montreal, Can., 19-24, Toronto 26-March 2.
DREAMLAND (Dave Marion): Chicago, Ill., 18-24, Milwaukee, Wis., 25-March 2.
DUCKLINGS (Frank Calder): Chicago, Ill., 18-24, Cleveland, O., 26-March 2.
FOLLIES OF THE DAY (Barney Gerard): Brooklyn, N. Y., 12-24, New York city 25-March 2.
GAY WIDOWS (Louis J. Oberworth): Cincinnati, O., 18-24, Chicago, Ill., 25-March 2.
GINGER GIRLS (Hurtig and Seamon): Kansas City, Mo., 18-24, St. Louis 25-March 2.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Rochester, N. Y., 19-24, Schenectady 26-28, Albany 29-March 2.
GIRLS FROM MISSOURI (Louis Talbot): Washington, D. C., 19-24, Baltimore, Md., 26-March 2.
GIRLS FROM RENO (James Madison): New York city 19-24, Philadelphia, Pa., 26-March 2.
GOLDEN CROOK (Jas. Fulton): Milwaukee, Wis., 18-24, Minneapolis, Minn., 25-March 2.
HASTINGS'S BIG SHOW (Harry Hastings): Schenectady, N. Y., 19-21, Albany 22-24.
HIGH SCHOOL GIRLS (Arthur Gorman): Baltimore, Md., 19-24, Philadelphia, Pa., 26-March 2.
HONEYMOON GIRLS (Al. Rich): St. Joseph, Mo., 18-21, Kansas City 25-March 2.
IDEALS (Sam Robinson): Philadelphia, Pa., 19-24, Jersey City, N. J., 26-March 2.
IMPERIALS (Sim Williams): Jersey City, N. J., 19-24, Boston, Mass., 26-March 2.
JARDIN DE PARIS (Burt Hendricks): Boston, Mass., 19-24, Montreal, Can., 26-March 2.
JERSEY LILIES (Wm. Jennings): New York city 19-March 2.
KENTUCKY BELLES (Mike Fenton): St. Paul, Minn., 18-24, Omaha, Neb., 25-March 2.
KNICKERBOCKERS (Louis Robie): Newark, N. J., 19-24, Hoboken 26-March 2.
LADY BUCCANEERS (Harry M. Strouse): Rochester, N. Y., 19-24, Buffalo, 26-March 2.
LOVE MAKERS (Dave Guran): Brooklyn, N. Y., 19-24, Newark, N. J., 26-March 2.
MERRY BURLESQUERS (Joe Leavitt): Kansas City, Mo., 18-24, St. Louis 25-March 2.
MERRY MAIDENS (Edward Shafer): Buffalo, N. Y., 19-24, Detroit, Mich., 25-March 2.
MERRY WHIRL (J. Herbert Mack): Baltimore, Md., 19-24, Washington, D. C., 26-March 2.
MIDNIGHT MAIDENS (Wm. S. Clarke): Boston, Mass., 19-24, Albany, N. Y., 26-28, Schenectady 29-March 2.
MISS NEW YORK, JR. (Wm. Fennessy): Indianapolis, Ind., 18-24, Louisville, Ky., 25-March 2.
MOULIN ROUGE (Joe Pine): Omaha, Neb., 18-23, Kansas City, Mo., 25-March 2.
PACEMAKERS (T. M. Herks): Milwaukee, Wis., 18-24, Minneapolis, Minn., 25-March 2.
PAINTING THE TOWN (Holliday and Curley): Albany, N. Y., 19-21, Schenectady 22-24, Brooklyn 26-March 2.
PASSING PARADE (M. Messing): Buffalo, N. Y., 19-24, Rochester 26-March 2.
PAT WHITE'S GAIETY (Walter Greaves): New York city 19-March 2.
QUEEN OF BOHEMIA (Henry P. Jacobs): Minneapolis, Minn., 18-24, Omaha, Neb., 25-March 2.
QUEENS OF THE FOLIES BERGERE (Coquinhan and Shannon): Toronto, Can., 19-24, Rochester, N. Y., 26-March 2.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Detroit, Mich., 18-24, Toronto, Can., 26-March 2.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-March 2.
ROSE SYDELL'S (W. S. Campbell): Brooklyn, N. Y., 19-24, New York city 26-March 2.
RUNAWAY GIRLS (Peter S. Clark): Springfield, Mass., 19-21, Worcester 22-24, Providence, R. I., 26-March 2.
SAM DEVERE'S (Louis Stark): St. Louis, Mo., 18-24, Indianapolis, Ind., 25-March 2.
SOCIAL MAIDS (Hurtig and Seamon): Chicago, Ill., 18-24, Detroit, Mich., 25-March 2.
STAR AND GARTER (Frank Welsburg): New York city 19-24, Philadelphia, Pa., 26-March 2.
STAR SHOW GIRLS (John T. Baker): Wilkes-Barre, Pa., 19-24, Scranton 26-March 2.
STOCK BURLESQUE (M. M. Theise): Albany, N. Y., Feb. 19—indefinite.
TAXI GIRLS (Hurtig and Seamon): Cincinnati, O., 18-24, Chicago, Ill., 25-March 2.
TIGER LILIES (D. R. Williams): Louisville, Ky., 18-24, Cincinnati, O., 25-March 2.
TROCADEROS (Chas. H. Waldron): Hoboken, N. J., 19-24, New York city 26-March 9.
VANITY FAIR (Bowman Bros.): Washington, D. C., 19-24, Pittsburgh, Pa., 26-March 2.
WATSON'S BURLESQUERS (W. B. Watson): Newark, N. J., 19-24, New York city 26-March 9.
WHIRL OF MIRTH (Louis Stark): Chicago, Ill., 18-24, Milwaukee, Wis., 25-March 2.
WINNING WIDOW (Dave Gordon): Louisville, Ky., 18-24, Cincinnati, O., 26-March 2.
WORLD OF PLEASURE (Geo. H. Fitchett): Boston, Mass., 26-March 2.
YANKEE DOODLE (Sol Meyer): Scranton, Pa., 19-24, Newark, N. J., 26-March 2.
ZALLAH'S OWN (W. C. Cameron): New York city 12-24, Brooklyn, N. Y., 26-March 9.

MISCELLANEOUS.

GILPINS HYPNOTISTS: Clark, S. Dak., 26-28, Redfield 29-March 2.
HOFFMAN, GERTRUDE: Boston, Mass., 19-24.
KILTIES, THE: Albany, Ga., 21, Americus 22, Moultrie 23, Valdosta 24, St. Augustine, Fla., 25, Jacksonville 26.
KINEMACOLOR, DURBAR PICTURES: Oakland, Cal., 18-29.
LITCHFIELD, NEIL, TRIO: Ghent, Ky., 21, Germantown, O., 22, Kirkpatrick 23, Howard 24.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Indianapolis, Ind., 19-24, Chicago, Ill., 25-March 2.

DATES AHEAD.

(Received too late for classification.)

CLARKE, DELLA (J. F. Sullivan): Pine Bluff, Ark., 21, Hot Springs 22, Arkadelphia 23, Little Rock 24, Texarkana 26, Shreveport, La., 27, Alexandria 28, La Fayette 29, New Iberia March 1, Morgan City 2, Crowley 3.
FAVERSHAM, WILLIAM (Leonard R. Gallagher): Denison, Tex., 21, Wichita Falls 22, Dallas 23, 24, Fort Worth 26, Waco 27, Austin 28, Galveston 29, Houston March 1, 2.
GRAHAM, OSCAR: Knox City, Tex., 21, Crowell 22, 23, Frederick, Okla., 26, Snyder 27, Hobart 28, Granite 29, Mangus March 1, Sayre 2.
HILLMAN IDEAL STOCK (Frank Manning): McCool Junction, Neb., 26-28, York 29-March 1.
IN GAY NEW YORK: Youngstown, O., 22-24.
KEYES STOCK (Chester A. Keyes): Tiffin, O., 19-24, Newark 26-March 2.
KNICKERBOCKER STOCK: Huntington, Ind., 19-24.
MANTELL, ROBERT B. (William A. Brady): Portland, Ore., 19-24.
RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins): Pecos, Tex., 21, Midland 22, Colorado City 23, Sweet Water 24, Abilene 25, Cisco 26, Thurber 27, Ft. Worth 28, Weatherford 29, Mineral Wells March 1, Dallas 2.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

FRIENDS of motion pictures may find abundant satisfaction in the steady growth of conservative public opinion favorable to the new art. Surely and with all reasonable speed the early prejudices are being overcome. The pictures are proving by their increasing merit their right to serious consideration. The earnest and unselfish efforts of the more intelligent producers to make, in the face of ridicule, substantial progress in the direction of artistic development are therefore justified, and that class of film makers who have never taken the industry or art seriously, except as a means of getting the money, are more or less discredited.

* * * *

Numerous instances of the improving condition of public opinion have been referred to in these columns from time to time, but none of them have been more significant than a recent editorial expression of the New York *World*, which was not so long ago one of the most bitter newspapers in the country in denunciation of alleged evil influences of motion pictures. If the *World* and other important newspapers have now modified their opinions and are showing appreciation where formerly they were able only to condemn, it may be taken as pretty good evidence that those who are striving for real progress in the films are not deceiving themselves in believing they are in some measure attaining it.

* * * *

The *World* editorial referred to above appeared in the issue of Feb. 14, under the heading "Art and Moving Pictures," and was as follows:

> Dr. Dresslar, of the National Bureau of Education notes and "deplores" the accumulating evidence that moving pictures seem to suit the desires of the public better than poetry, music and art.
>
> Why deplore the fact? Is it not rather an encouraging symptom? In the extraordinary popularity of the cinematograph, no less than in the great demand for phonographs and self-playing pianos, many people see an influence of an improving kind.
>
> Poetry, music and art are an acquired taste; man may live without them, as a Victorian poet of some celebrity said. It is quite possible that the mechanical devices in question are helping on the very development of public interest in such things which is most to be desired, and particularly in the case of moving pictures it is probable that their effect will is to elevate popular standards and stimulate a higher artistic appreciation.
>
> The apologists for moving pictures are free to admit their present deficiencies. But they have decidedly improved in quality while the invention is yet in its infancy, and it is believed that in the end they will profoundly influence public taste for the better.

* * * *

In predicting that the effect of motion pictures probably "will be to elevate popular standards and stimulate a higher artistic appreciation," the *World* is well within reason. Without taking into account the inbuence of the better examples of motion pictures as serious efforts in themselves toward artistic results, there must be counted the obvious interest that is created in standard subjects of dramatic or literary art every time such subjects are treated in the films. When Pippa Passes and lately A Blot in the 'Scutcheon were given motion picture production, it is only reasonable to suppose, as indeed was the case, that thousands of people were induced to read Browning, who before that only knew him by reputation or not at all. Similar results must have followed each adaptation from Shakespeare, Dickens, Thackeray and other standard authors. How, indeed, could there be any other result than an incentive to read "Vanity Fair," for instance, to the person who had become interested in the story through seeing it in picture form? And the most satisfactory feature of such influence is the fact that it applies to the very class of people who need it most.

* * * *

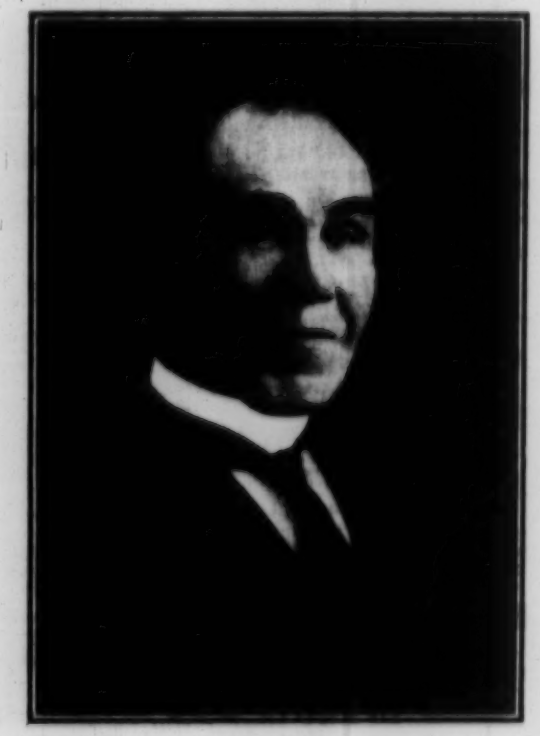
Perhaps a few figures will best demonstrate the far-reaching nature of the influence motion pictures are capable of exerting in the manner described. There are about 12,000 picture theatres in America. The minimum weekly attendance may be figured at 2,000, for the obvious reason that a picture house cannot be maintained at a profit under the most economical conditions with much less patronage. At the other extreme are houses showing to 30,000 or 40,000 per week. The average attendance is to be found somewhere between these two—2,000 and 40,000—with the tendency toward the smaller figure, owing to the small seating capacity of the great bulk of picture theatres. Let us call the average 3,000, which would give us for 12,000 houses a total of 36,000,000 weekly attendance. The picture field is divided into two classes of houses, those using films produced under license from the Patents Company and those showing what are termed independent films. We may therefore now divide this 36,000,000 attendance by two, giving 18,000,000 as the possible weekly patronage of one or the other classes of theatres. As there are many people who go to a picture show oftener than once a week, and many others who attend only occasionally, just what proportion of these figures represent the picture-going public it is impossible to say, but, as every important picture production eventually reaches practically all the houses in its class, the number of people who see it must run well into the millions. Some estimates place the number of spectators of each film at 15,000,000. At any rate, it requires no imagination to perceive the vast interest a film may create in any subject of which it may treat.

* * * *

The ridiculous false reasoning to which some spinners of cobweb theories will resort is well illustrated in a recent attempt of George K. Holmes, of the Bureau of Statistics, Department of Agriculture, at Washington, to account for the high cost of living. Mr. Holmes argues that moving pictures are partly to blame, naming them among other new items of luxury on which the spendthrift public are spending their money too lavishly. The 25 or 30 cents that the average reckless workingman squanders each week by taking his family to a picture show would buy almost half a dozen eggs at present prices, which rather crimps Mr. Holmes's line of argument. If he is so anxious to prove a case against the films, The Spectator can supply him with a more logical theory than the one he advances. It can be proven beyond any question that instead of being only one of many reasons for the high cost of living, the pictures are almost the sole reason. It is all too obvious for argument, but as Mr. Holmes has overlooked the point we may now briefly state it. As everybody knows, since people commenced going to picture shows they have stopped going to the regular theatres, where it cost them more money. The father has stopped blowing in half his pay each week at the saloon, and mother and the children have stopped contributing to the wealth of the confectioner and ice cream merchant. Now it is perfectly plain that all of this saving of money is directly responsible for the present high prices, because all prices are controlled to a

LUX PLAYERS, LOS ANGELES, CAL.

Standing, left to right: Frank Leclair, Joseph Bowering, Arthur Ortega, Pat Chrisman, Warren Ellsworth, Agnes V. Egan (Secretary), Bob Boyce, A. D. McLeod, Felix Arrendando, Frank Opperman. Sitting: Dolly Larkin, George Gebhart (director), Paul Hernand (manager), Vivian Rich, Albert Richard (camera man).



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more or less extent by the law of supply and demand. What people save by going to cheap picture shows they are now able to spend on butter, eggs, meat and other necessaries. This necessarily increases the demand for these commodities, and the increased demand inevitably causes the higher prices. See? The remedy, very clearly, is to stop going to picture shows and spend your money for beer.

* * * *

Epes W. Sargent argues very ably that the common law is better protection for an author than a copyright, and he asks the question: "What is a copyright and why—particularly why?" Perhaps if Mr. Sargent will address his inquiry to the attorneys in the recent Ben-Hur case he will receive an answer that will enlighten him. It is, of course, true, that a copyright law has no magic about it, and in itself gives no direct protection. It is also true that to gain any benefit from it ordinarily the plaintiff must have money to hire lawyers and obtain evidence—a thing that is true of almost any civil litigation that one enters into. Nevertheless, in the hands of persons able and willing to fight in the courts, a copyright is of vastly more value than the common law rights. Otherwise publishers, dramatists and theatrical producers would not go to such great trouble to register and to enforce their rights in the courts. For one thing, under United States law a verdict if obtained covers the entire country, while under common law the procedure is in the State courts, and the right is limited to the State in which the action is brought.

* * * *

All this, however, may not mean much benefit to the scenario author, nor that he needs such benefit under present conditions, although it might mean much to the producing film company if it purchased and produced a copyrighted scenario and somebody made a book or play out of it, or some other film company produced a colorable imitation. It is in this direction, it would seem, that benefit may be gained from copyrighted motion picture stories rather than any protection that might be afforded the authors. Authors, like other poor devils, are better off out of the courts. If one of them should happen to win a case the kind attorneys might be trusted to take care of the proceeds. The law is something of a luxury to be enjoyed by those able to pay for it, unless one can get the yellow newspaper stirred up, which may happen about once in a million times.

* * * *

Mr. Sargent also quotes a certain Rev. E. Boudinot Stockton, who "offers to legally 'swipe' (in a purely demonstrative spirit) any copyrighted story." To this Mr. Sargent adds: "If he can't, we will." The implication appears to be that a clever writer can take any story and twist it around and rewrite it to the extent that it will not appear to be a colorable imitation. This is undoubtedly true, but proves nothing. The "swiper" has merely in such a case written a new story from suggestion or inspiration gained from the "swiped" manuscript. That is precisely what every author does in nine cases out of ten. He utilizes and adapts the ideas he has gained from various sources. It is when he follows another author's sequence or association of ideas or arrangement of incidents so closely as to make his work appear to be an obvious copy or colorable imitation, that he is guilty. Anybody can do this. It takes an author to "legally swipe."

THE SPECTATOR.

LONG PREPARATION FOR ODYSSEY.

Some idea of the classical character of the "Odyssey," state rights for which are now being offered for sale by the Monopol Company, may be gathered from the following letter from Count Venino and Baron Di Robbiate of the board of directors of the Milano Company, makers of the film:

> The film we are presenting you is the result of a very long and accurate study, by means of which the directors of the film "Odyssey of Homer" meant to introduce to the public the most perfect work that there has ever been reconstructed in cinematographic evocation of the greatest poet of the ancient Greek civilization.
>
> Th eminent professor of ancient culture, Mr. Padovan (well-known to the Italian and foreign students), wrote the work; his collaborator, Mr. Francesco Bertolini, helped by first-class Italian artists, studied during a year in the library of Brera (Milan) and in all the Italian museums, every detail of costumes, arms, construction, palaces, fortifications and ships.

As a result of these drawings and researches, the settings and costumes were prepared, and with the same players who had appeared in Dante's Inferno, the new masterpiece was produced.

TOO MUCH OSTENTATION?

Jacob Backes, writing to the New York *Sun*, criticises the practice of some film producing companies of attaching to a picture the statement that it has been approved by the National Board of Censorship. He thinks such announcements would harmonize better if translated into the Russian language. Concluding, he says:

> Why should the benevolent condescension of perfect strangers be spread at large to impress on freeborn and free-feeling spectators a peculiarly benevolent assertion of "we know what is best for you." Benevolence may be a vice if misapplied; a vice if its badge gleams unnecessarily or bumptiously; a vice if the proof of its exercise is too spectacularly displayed, "rubbed in." Why rub it in? It might be more agreeable to some and salutary to all if there were a wee less of the "we will now kindly permit you" spirit abroad. JACOB BACKES.

CANADIAN RIGHTS, BERNHARDT FILMS.

The French American Film Company has sold the Canadian rights to the Bernhardt-Rejane films to F. G. Spencer, of St. John, N. B., for $20,000. Mr. Spencer, who has the reputation of being one of the most enterprising men in Canadian amusement affairs, at once saw the immense possibilities of the opportunity of showing the world's greatest actress to cities and towns which under no other circumstances could possibly have this privilege. Instead of writing and wiring as did others, he took the first train for New York and closed the Canadian deal. He says it is his intention to tour the pictures in exactly the same manner he would Bernhardt herself.

A PICTURE BUSINESS ROMANCE.

The marriage is announced of Agnes V. Egan to C. Lang Cobb, Jr., Feb. 5. Mrs. Cobb has been connected in prominent capacities with numerous motion picture

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companies, including the Powers Company, Reliance Company, National Film Company, and recently secretary to R. Prieur, representing the Lux Company. Mr. Cobb was formerly with the Vitagraph, the Penn Motion Picture Company as president, and the Associated. Recently he organized the Consolidated Picture Supplies Company, of which he is general manager. Mrs. Cobb is associated with him in the business.

NO PADDING IN MAJESTICS.

The Majestic Company has made the interesting announcement to exhibitors and exchanges that its full reel subjects will hereafter be kept under 950 feet. If the subject does not require even that much it will not be padded, but will be kept to its legitimate length, consistent with proper conveyance of the story, as explained to a MIRROR representative by Manager Cochrane. This, in one way, is just what THE MIRROR has long contended for—enough film to tell the story and no more. With no padding and many reels running well short of the thousand feet, no one would object seriously when a really big subject was given all the film it properly required.

CLASSICAL DANCING ON THE SCREEN.

Saturday, March 16, the Imp Films Company will release a picture illustrative of interpretive dancing by the Countess Thamara de Swirsky. The services of this lady, it is said, were secured at great expense by the Imp Films Company, and she will not again dance for moving picture purposes. She made her American debut as a dancer at the Metropolitan Opera House, New York city, in the season of 1909-10, in Gluck's opera, Orfeo. She then appeared before New York society at Newport; subsequently at the Boston Opera House and elsewhere.

A NOVEL PUBLICITY STUNT.

The irrepressible William Gane, manager of Gane's Manhattan, Broadway and Thirty-first Street, New York city, pulled off a novel publicity stunt last week. He had Brown, the pedestrian, doing an exhibition walking act. On Tuesday Brown was matched with another walker named Trainer to walk from the Post Office to the theatre up Broadway, giving Trainer a quarter of a mile start. Brown won. The men, accompanied by two decorated automobiles, attracted the attention of crowds of people along the entire route.

MILDRED HOLLAND, REGULAR RELEASE.

Some confusion is said to have arisen regarding the Powers two-reel production of The Power Behind the Throne, with Mildred Holland in the leading role. Many exhibitors have written in, it is said, wanting to buy State rights. It is not a State rights proposition, but a regular release, although the complete line of advertising paper, one, three and eight sheet lithographs, lobby displays, cuts, booklets, etc., and also the distinguished character of the star, make it of special importance.

PICTURING THE PRESIDENT SIGNING.

Two motion picture cameras were among the snapshot group that photographed President Taft in the act of signing the proclamation declaring Arizona a State of the Union, one of the companies being the Vitagraph, which also secured views showing Mr. and Mrs. Taft around the White House grounds. The Vitagraph special will be reviewed next week.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Have read your comments for quite a while," writes "E O.," from Waterloo, Ia., "and enjoy them greatly. This is rather a conventional beginning, but it's the truth." Yes, it is rather conventional—reads something like a patent medicine testimonial, but as "it's the truths," it is received with the usual pleasure. Indeed, The Spectator has often felt like replying to the several hundred readers (thousands, in fact), who have written during the past two or three years in similar terms: "I have been taking your taffy tonic for a long while and like it very much." Questions: Max Linder is reported by the Pathe Company as having been very ill with appendicitis for a long time, but he has lately recovered and has resumed his delightful work in the Pathe French farces.

"F. H.," New York: Yes, May Buckley, now with the Lubin Company, is the same May Buckley who played in The Little Damozel and later in Little Miss Fix-It.

Mollie Watlieb, Chicago: There was room for only twelve Edison players on the page devoted to them in THE MIRROR Annual. THE MIRROR will gladly print the picture of Bessie Learn as soon as a suitable photograph is secured.

"Critic" and "Fan," New York, write: "We are beginning to think we are real critics, as we read MIRROR film criticisms eagerly each week." They want to know who played the lead in The Gangfighter (Reliance), declaring that they have admired his work for various companies. James Carrington played the part. No, it is not "absolutely necessary to have had extended regular experience to succeed in picture work," but it is blamed hard to get the chance without the experience.

"M. M. B.," New York: "That sad part" in The Blood of the Poor (Champion) was played by Ilean Hulme. It was sad, too, wasn't it?

"Dear Spec," writes a joking friend in Brooklyn who signs himself "Dan," "you sure do get peeved on this question of censorship. I am reminded of the suggestion made in one of the newspapers the other day as to the best way to boil an egg. The suggestion was to put the egg under Mayor Gaynor's collar and yell 'Subways' at him. If an egg were put under your collar and the word 'censors' yelled at you, would the egg be hard boiled?" It would be burned to a crisp, Danny.

"Rosa Lee," Roxbury, Mass., wants THE MIRROR to tell through its "delightful columns" who played the lead in Robert Emmett (Thanhouser), "one of the finest films that company has ever turned out." It was Martin Faust. The gentleman who played with Mary Fuller in Thirty Days at Hard Labor (Edison) was Harold Shaw. Florence Turner is now in very good health. She is with the Vitagraph Western players in Santa Monica, Cal.

"M. N. P.": The Professor's Dilemma does not appear to be a Lubin film. The terrible discovery in the film story of that name (Biograph) may have been the discovery that the supposed sick woman was a criminal bent on committing murder for revenge.

Anna Martin, Springfield, Mass.: The "charming little actress whose dimples showed up so prettily" in The Little Organist (Edison), was Bessie Learn.

"A. G.," New Orleans, La.: Delay in replying to questions is often caused by inability to secure information promptly. Jack J. Clark was the lead in The O'Neill (Kalem). Brutus (Cines) was pictured in and around Rome, Italy. The "little beauty" in Unmerited Shame (Pathe) was Isabel Le Mon. Joseph de Grasse, of the Pathe American players, is an American of French descent. He was born in an Eastern State.

"Lois V.," Regina, Canada: The leading man in Cherry Blossoms (Vita.) was Leo Delaney. The brothers in He Fought for the U. S. A. were Francis Bushman and Bryant Washburn. The leading man in Objections Overruled (Amer.) was Warren Kerrigan. The leading lady in The Stage Driver's Daughter (Essanay) was Edna Fisher. The leading man in A Question of Modesty (Lubin) was Nemo Niemeyer.

"S. H.," Galveston, Tex.: Mr. Scott was the leading man in Old Fidelity (Essanay).

"H. S.," Rochester, N. Y.: THE MIRROR cannot control the matter a company desires to include in its advertising space, except to guard against libel. Perhaps if you write the Selig Company they will send you copies of their advance bulletins, and in that way you can learn what pictures Mr. Santschi will appear in.

"Melies Admirer," Bronx, N. Y., thinks A Red Cross Martyr (Vita.) "is the finest war picture we have ever had," but she does not like Maurice Costello's acting, because he "looks as though he were saying, 'I am Costello, watch me!'" She thinks William Clifford, of the Melies players, is a very natural actor, and that THE MIRROR "is a fine judge of pictures." Questions: Hal Reid directed A Red Cross Martyr. Mildred Braken played the part of Walsh's daughter in The Stolen Grey. Mr. Clifford is no longer with the Melies Company.

VITAGRAPHS IN WHITE HOUSE.

Motion pictures have been exhibited in the White House for the first time. The Vitagraph Company gave an exhibition in the Senatorial Room to President Taft, his aide, Major Butt, and all of the Cabinet but three. The pictures shown were The Battle Hymn of the Republic and the special film released last Saturday in which the President is seen signing the bill and papers for the admission of Arizona as a State, Feb. 14, 1912. Both events, the record in motion photography of the signing and the exhibition in the White House, are notable achievements for which the Vitagraph Company may well be proud.

ODYSSEY FILM SEIZED.

Quick action in protecting the buyers of rights to exhibit the Odyssey is reported by the Monopol Film Company in connection with a seizure made last week in Canada through the activity of Frank Winch, the hustling Monopol publicity agent, and the Burns Detective Agency. Word was received by the Monopol Company that an attempt would be made to import a copy of the film through Montreal. Mr. Winch hurried to Ottawa, filed a claim for copyright, and through the Burns agency, it is said, secured the arrest of Rodo Cimmitiques in the act of selling the film to Frank Winch himself, who was posing as a possible purchaser. The film was seized by the customs authorities.

GAUMONT NEWS FILM WEEKLY.

The *Gaumont Weekly*, a film periodical showing pictures of news events throughout the world, will be issued regularly by the Gaumont Company, commencing Feb. 22.

MIRROR REVIEW CONTEST

Prizes for First Contest Awarded Feb. 15

NEXT CONTEST CLOSES MARCH 1

The first half-month competition in THE MIRROR Review Contest closed Feb. 15, and resulted more satisfactorily than could possibly have been anticipated. In all, 134 reviews were submitted, and so many of them were of distinctly high merit that it was exceedingly difficult to decide between them. However, after careful study and elimination the four prizes were awarded as follows: First prize, Hettie Gray Baker, Hartford, Conn.; second, Frederick J. Smith, Binghamton, N. Y.; third, Bertha A. Humphreys, Pittsburgh, Pa.; fourth, Herbert S. Gorman, Springfield, Mass. The winning reviews are published herewith.

The high literary and critical quality of the winning reviews, and also of many that failed to win, is worthy of special note. It speaks volumes for the intelligence of picture patrons, especially of that portion of the picture-going public who read THE MIRROR. In view of the excellence of so many non-winning reviews, it will only be just to give "honorable mention" to the best of them. In this list, the "honorable mention" list, are included the following: August C. Beninati, Boston; J. R. Clemens, St. Louis; Robert M. Crooks, Terre Haute, Ind.; Marjorie Dean, Rochester, N. Y.; Pearl Gaddis, Atlanta, Ga.; R. B. Greenull, New York; W. L. Hamlin, Pittsburg; M. T. Jacobs, Cincinnati; Charles E. Krutch, Knoxville, Tenn.; Irving Mandell, New York; O. Meury, Brooklyn; O. H. Roesner, New Orleans; John E. Todd, Salt Lake City, Utah; Charles E. Wilhelm, Chicago; George F. Wilson, Detroit, Mich.

The second half-month contest is now under way and will include all reviews submitted up to and including March 1.

Some of the non-winners lost by reason of exceeding the specified number of words, 250. Others failed through selecting inferior subjects and not sufficiently realising the fact; that is to say, they did not properly criticise. Others devoted too much space to mere description of plot, without analysis of the heart of the story. All are advised to try again and continue trying until a prize is landed.

First Prize—Hettie Gray Baker.

The Corsican Brothers (Edison, Feb. 9).—The quality of Edison work was never more superbly demonstrated than in this well built arrangement of Dumas's play. Notable for the firmness of its construction and truth of its acting, it is to the technical elements of photography and stage direction that the palm belongs. Mr. Apfel may well count this a masterpiece, especially since the playing of the dual role by one actor is so perfectly managed that the fact is scarcely believable. The scenes in which the two appear are acted without the least blur, hesitancy or artificiality.

The difficult task of condensing this drama into a thousand-foot reel has been well done. Telepathy between the twins is clearly shown, their love for Emilie is suggested, the action leading to Louis's death, though kept in proportion, is made the chief part of the play, and the vengeance wreaked by Fabien brings to a stirring close a picture notable as an adaptation and as a rare photographic achievement.

The acting was flawless. The actor portraying both Louis and Fabien was superb, though the captious might see a lack of shading. For this the playwright may be responsible. In face, figure and bearing he left nothing to be desired as a romantic character, and there was a naturalness of manner whenever the twins appeared together that was amazing under the circumstances. Equally acceptable was Marc McDermott as Renaud, while the mother, Emilie, and the many minor characters were each and every one "just the type."

Second Prize—Frederick J. Smith.

Battle of Pottsburg Bridge (Kalem, Feb. 5).—The pluck and skill of a young actress lifts the film into the unusual.

The Confederates plan to destroy the Pottsburg bridge, held by the Federals. Barlow, a young Rebel officer, starts to carry out the scheme, but he is wounded by outposts. His sister, however, while the two forces are engaged in a skirmish, manages to reach the structure and set it on fire. The Confederates dynamite the other end, and the Federals, trapped in the center, are forced to leap into the river and surrender.

The sister reaches the bridge by drifting part way down the river in a boat almost filled with water and by swimming the rest of the distance. She climbs the wooden piers, and after setting the bridge on fire jumps back into the river and swims away. The actress deserves full credit for her excellent playing of a part that required courage as well as dramatic skill.

The film is prettily costumed. Of course, the Federals might not have worn such a pleasant grin when they dashed along the bridge into action. The photoplay observed all the canons of the Civil War picture drama: the Confederate officers wore nice black whiskers, the hero carried a bandage around his head, the general dropped around at the finish to thank the heroine for saving the army, and the Yankees were again defeated in the picture fight. But there was no Northern officer in love with the Southern girl.

Third Prize—Bertha A. Humphreys.

The Physician's Honor (Lubin, Feb. 1).—Motion picture physicians, as a rule, are most unconvincing, but this simple little story appeals because the physician seems genuine.

The humble laborer follows the doctor to his fiancée's home, imploring him to minister to his sick child. The girl insists the physician keep his social engagement with her. When he decides to do his duty she dismisses him. Left alone, she repents and follows him to the home of his patient. After watching him at the sick bed and comforting the anxious parents, she awaits him at his apartments and begs forgiveness.

The scenes in the sick-room are most convincing. The director of this picture must be credited with several strokes of genius at this point. For instance, the mother does not burst into undying gratitude and God-bless-yous when the girl gives her money—she is thinking of her sick baby. Also the child is not permitted to perform the usual miraculous recovery. Being just an everyday sick child, she simply raises her baby hand and pats her mother's face—a gesture that expresses more than any wholesale family embrace could ever have done. The scenes within and without the sick-room are finely photographed.

Arthur Johnson, as the physician, is excellent. Ormi Hawley plays the girl with a grace and dignity that is charming. Harry Myers, though painstaking and sincere, seems rather immature as the father, in spite of his very evident "make-up."

Fourth Prize—Herbert S. Gorman.

The Blot in the 'Scutcheon (Biograph, Jan. 29).—This picture play by the Biograph Company is a distinct success. The drama by Browning lends itself readily for an interesting rendition by the camera. There is a coherence of plot and sustained dramatic interest in the production that is most gratifying. Mildred has loved and sinned with Henry, Earl Mertoun, who later comes to seek her hand of Thoroid, Earl Tresham. Thoroid's greatest pride and passion in life is the purity of the women of his family. An untarnished escutcheon has been theirs for ages past. Learning through a retainer of clandestine meetings of Mildred with her lover at night, he seeks him and kills him for the honor of the family. Mildred dies of a broken heart, and heart-broken himself at the blot on his once pure family honor, Thoroid poisons himself. It is a primitive story, imbued with all the passions and heart-aches of human life. The acting is admirable. Where Thoroid seeks Mildred's lover for vengeance and the excited members of the household follow to prevent the crime, the suspense is worked up to a feverish heat. Productions like these are steadily elevating the status of the moving picture in this country. The players got under the skins of their portrayals admirably. The winsome young lady intrusted with Mildred brought out the girlishness and innocence of her character beautifully. Thoroid's pride and dignity were well sustained. It was a most careful production, to the smallest detail, and reflected great credit on the most capable Biograph Company.

CONDITIONS OF CONTEST

THE MIRROR will give four prizes twice a month, until further notice, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review, but each review must be deposited in the mails addressed to this office within one week after the published release date of the picture subject reviewed. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first up to and including the 15th of each month will be included in the contest for that half month; all received from the 15th up to and including the last day of each month will be included in the contest for that half month. The results of each half month contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends March 1.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

Reviews of Licensed Films

The Swimming Party (Kalem, Feb. 7).—The fun in this farce is somewhat childish and not any too refined in character. The cowboys go in swimming and the bad brother (too apparently played by a girl) stole their clothes so that they were obliged to steal an assortment of female garments from a clothes line, and thus rigged out, were chased by two girls and a party of cowboys until the truth was explained. The fact that the swimmers wore bathing trunks maintained the conventions, but also took some of the edge off of the tragedy.

Floral Parade at San Diego (Kalem, Feb. 7).—The land of sunshine and flowers is well represented in this picture of a floral celebration and parade ending in a floral battle in which roses were pelted around like snowballs.

The Vagabonds (Kalem, Feb. 9).—The artistic excellence of this picture lies in the splendid acting and general management of the story, with the Irish backgrounds, true to the theme and atmosphere. The story itself, however, is difficult to accept, much as the enthusiastic admirer of such fine delineation would like to take it as representative of actual life conditions. The Irish lover of the Irish maid falls too suddenly under the fascinating spell of the vagabond's daughter (Miss Gauntier), who had previously quarreled with her own man. The Irish lad (Sidney Olcott) follows the vagabonds, and joins them only to be cast off when the real man comes back. He is picked up from the road by his faithful sweetheart, who had come after him with a donkey cart. One feels that the only strong characters of the story are the worthless vagabonds who could scarcely be of a type to have such forceful natures, while the poor, weak Irish lad was unworthy of the maid who really loved him.

Dome of Milan Cathedral (C. G. P. C., Feb. 7).—This is a novel and decidedly interesting film, showing the Milan Cathedral from different elevations and aspects, and giving an excellent idea of the magnificence of the structure from all points of view.

Her Boy (Vitagraph, Feb. 2).—One cannot deny that this is a particularly absorbing and vital drama from the very nature of the situation that depicts the motives and workings of the strong mother love in the hardy and vigorous mountaineer woman, but the chief difficulty in the presentation would seem to be that this part was not sufficiently developed for the best dramatic effect. The story is allowed to wander in other directions somewhat away from the main theme. Thus the full import of her later action is grasped in its entirety at the strong and unusual conclusion. With the opportunity afforded her Julia Swayne Gordon gives a thoroughly virile interpretation of the role that is not without distinct and artistic features, while the role of her son leaves little to be desired at the hand of Leo Delaney. Her son is a mountain distiller and is suddenly taken ill. While he lies in bed one evening his gun is taken through the window by an unknown hand, and a murder is committed. When he is well and strong again the gun is found, and he is believed to be guilty of the crime. At last he is captured by the revenue officers and brought before his mother, who, in an unguarded moment, shoots him rather than have him hang for a murder. That the real murderer was not eventually discovered—to the spectator would seem to be a weakness of the story. It is, however, a film capable of making a strong and lasting impression, though an idea that is not new in motion picture form, having been done before with similar settings.

The Horseshoe (Selig, Feb. 8).—This is a story of the good luck that followed the finding of a horseshoe by a pretty stenographer out of a job, and it is told in a circumstantial way that is altogether commendable and often quite delightful. The introductory scenes lack a little in clarity; one does not realise at once what they are about. For instance, the fact that the girl is seeking work is not made apparent, and one scene in a factory office where she fails to get a job, is not sufficiently significant. With the finding of the horseshoe, however, the good luck of the story as well as of the girl commences. She finds a dropped envelope, takes it to the owner, gets a job and makes a hit. She smiles archly for the camera a bit too much, but on the whole is a very pleasing little lady. A clerk tries to kiss her and she slaps him, like a good girl, for which he gets even by tampering with a letter she had written for her employer. The erasure and alteration was discovered, however, the clerk properly punched and the girl taken out to dinner by the employer. His mother, who was along, scarcely looked old enough for her part. S.

Captured by Wireless (Eclipse, Feb. 7).—The interesting feature of this film is in showing the method and workings of wireless telegraphy, which is put to a novel and unusual purpose in this instance. There has been a bank robbery, and the thief gains an outbound steamer, and is safe aboard and fast leaving port as the detectives arrive. The captain of the outgoing steamer is notified by wireless that a noted criminal is on board, and is told to delay the boat twenty-four hours. He does so, and the detective following on the next steamer, which is docked before the other, is thus enabled to board the other steamer and get his man. The manner in which this situation is led up to is not as convincingly natural as one might desire, though, perhaps, probable. The thief did not show the craftiness that one would expect from such an individual, which was, perhaps, due in part to the actor and in part to what he was made to do. His engaging of his stateroom by a note to a messenger boy at least showed much lack of forethought. Naturally one enjoys it more when the villain is really on the job and is worth the capture.

Excursions in the Swiss Alps (Feb. 8, C. G. P. C.).—In this film a party of tourists are shown climbing the steep ascents of these mountains, and in the process of the journey many glaciers and falls of both beauty and grandeur are seen.

Tracked Down (Essanay, Feb. 13).—If there is a single flaw in this thrilling detective story this reviewer failed to note it. Story, management and acting were all admirable, and the result was a picture of sustained interest, prolific and ingenious in detail and with no shocks for the critical mind. A noted criminal escapes and turns up again, disguised as a foreign nobleman, being entertained by a wealthy family. A city detective recognizes him and gains admission to the house to capture him. The crook with his pals are in the act of robbing the family safe, having by plausible pretexts cleared the room of all other persons. They bind and muffle the detective and complete the job, but are caught in the end because another detective had followed one of them to their secret den and knew where to pounce upon them. Francis Bushman as the crook, Bryant Washburn as his pal, Harry Cashman as the wealthy American, and, in fact, all the players were at their best.

His Daughter (Edison, Feb. 13).—Bannister Merwin, the author of the story; Ashley Miller, the director, and Marc McDermott, the leading man, have between them produced in this picture a scene as vivid and intensely dramatic as any this reviewer has ever witnessed. One is in doubt to which of the three to give the most credit. A father, having left his family and become a headwaiter in a New York resort, finds himself waiting at the table where his own daughter has been brought by a designing villain, meaning to ply her with wine. Before taking the wine she demands that the promised marriage ceremony shall be performed, and the villain at once scribbles a note to an actor friend to come made up as a minister of the Gospel. This note he hands to the father to telephone. The father, who has recognised his daughter but has been unrecognised himself, ends the incident by reclaiming his daughter and going back with her to his wife, whom both had left on account of her bad temper. We are told in the last scene that all three—father, mother and daughter—now see their mistake. Gertrude McCoy as the girl was excellent and so also was Robert Conness as the deceiver. One cannot, however, quite agree with Mr. Bannister in the hasty conquest of the deceiver over the girl. She saw him thirty seconds when she applied for a job and fifteen seconds on the street. Those were the only meetings until she came to New York on his promise of marriage. A hint of more extended correspondence between the two might have been more plausible. Then there was the matter of wine at the expensive resort. One feels that the one-night stand actor, even if he could have been the wretch represented, would have been more apt to take her to an Italian table d'hote, where the bill would have been 45 cents per, including red ink. Perhaps Mr. Merwin gets his ideas of actors from the newspapers.

The Broken Spur (Selig, Feb. 12).—Acceptable acting and beautiful scenery and backgrounds distinguish this picture. The story, however, is the rawest kind of melodrama. The heavy is more kinds of villain than ever before went unhung. He started off, of course, by hunting the rancher's daughter, for which indignity she spurned him. Then he shot her lover from ambush, accused the lover's pal of doing the shooting, stole the rancher's hidden gold and threatened to foreclose on a mortgage unless he could have the daughter for wife. Never was beauteous maiden more relentlessly pursued, except by Desperate Desmond. The poor girl was about to sacrifice herself to save papa's ranch, when her lover and his pal and the sheriff fastened two crimes on the heavy by finding clues in the latter's room, where he had carefully kept the incriminating evidence. They were the bag that had contained the gold and a piece of broken spur that fitted another piece found at the scene of the shooting, although the force of the last item was negatived by the fact that it couldn't prove anybody's guilt from the very nature of the case, being found near the body where all hands had congregated and not at the point from which the shot was fired.

Disillusioned (Selig, Feb. 13).—This may be called a "direct-action" drama, as it makes its points without subtlety. Yet it is interesting and unconventional in its development, although, somehow, this reviewer will confess he was rather disappointed at the way the cowboy lover turned out, admitting, however, at the same time, that the boor he proved to be, once he got into Eastern society, is nearer to the probabilities than the opposite outcome would have been. The Boston girl went to Wyoming to gain health and fell in love with a cowboy. Her aunt took her back East to save her from disgracing herself, but she invited the cowboy to visit her, and he did—boots, gun and all. His rough-and-ready ways proved too much for her when he got drunk, so she dismissed him. Hobart Bosworth played the cowboy.

Two Convict Brothers (Pathe, Feb. 14).—The story of the child and the burglar has been done many times before, so that the scant novelty of this story lies in the manner of development and ending. Two brothers leave prison together. One reforms, marries and becomes a mission worker. The other goes back to the slums. The good brother and his wife find the bad one in a dive and try to save him, but without success. Then one night the bad brother enters the other's house to commit a robbery not knowing the premises. He is interrupted by the child, who gives him a lunch and wins his affection. The other brother now comes home and calls the police, not having recognised the burglar. However, before an arrest is made and after another effort to reclaim the derelict has failed, the criminal jumps from the window and is fatally injured. Paul Panzer was a bit too exaggerated in facial expression at times, but on the whole gave an effective rendering of the criminal. The other parts were acceptably done.

Bunny and the Twins (Vitagraph, Dec. 14).—With John Bunny, Flora Finch, and Kate Price in this picture it was bound to present many pleasing moments. The story, too, is fundamentally funny and not without its lesson. Bunny thinks that the twins, Flora Finch and Kate Price (an odd conceit in itself), are models of good temper and concludes he could marry either of them. So he goes a-courting and the angelic creatures at once develop evidence of dispositions quite the opposite of those at first displayed. Each wants the husband and their quarrels become frequent. When Bunny finds them engaged in a hair-pulling match he concludes that single blessedness is good enough for him and bids them a sudden good-by. Some of the details interjected, such as the incidents of the supposed ghost moving the screen around the room, were too far-fetched to be funny, and it is also noted that the slow action which at times helped emphasize the comedy points, at other times gave an impression of dragging.

The Corsican Brothers (Edison, Feb. 9.—Aside from the novelty of the two characters of the twin brothers being played by one man, who appears frequently in the same scene in the two characters, this film is a delightfully artistic and dramatic achievement, depicting how a bond of intuition and sympathy caused one brother to feel the outrage committed against his brother and to avenge it. George Lessey played both characters of the twins with conviction and dignified restraint. Marc McDermont is a typical French villain, while Miriam Nesbitt, who overdoes the artistic and the true, plays the role of Emilie. She is loved by the twin brothers, but there is no jealousy between them. On her trip to Paris she is followed by Louis, who as the rival of a certain Renaud enrages the latter by interfering when, to compromise Emilie, Renaud has invited her to dinner where there are guests of low repute and, to further humiliate her, has

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NEXT—Personally Conducted—March 16

ASHLEY MILLER — Father's Bluff; Von Weber's Last Waltz; Children Who Labor

NEXT—My Double and How He Undid Me—February 28

C. JAY WILLIAMS — The Commuter's Wife; Hogan's Alley; The Little Delicatessen Store

NEXT—Everything Comes to Him Who "Waits"—February 21

OSCAR C. APFEL — Lucky Dog; The Corsican Brothers; The Nurse

NEXT—Tony's Oath of Vengeance—March 1

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bet that he will be able to bring her there. After her arrival she finds Louis and asks him to take her home. That he does so enrages Renaud and a duel is fought in which Louis is killed. It is then that his brother, Fabien, in Corsica, feels the blow, and going to Paris avenges his brother's death and takes Louis's place at Emilie's side. The production shows great care in detail, both in dramatic and artistic values. It is produced under the direction of G. C. Antel. The slight alteration made in the original plot is commendable, because it presents Emilie's character in less offensive light without detracting from the dramatic force of the story.

The City of Denver, the Queen of the Plains (Edison, Feb. 10).—It is a pleasure to witness on the screen scenes from an American city, in view of the fact that the motion picture public has become very well versed in the manners and customs of our brothers across the water, while scenes from our own country are not so common. The principal points of interest have received a very complete presentation in this picture and include views of the depot, the Public Library, Chamber of Commerce, City Hall and the State Capitol, the public park, and the stockyards.

Von Weber's Last Waltz (Edison, Feb. 10).—This is another film of the Edison series founded upon well-known musical compositions, and brings with it a certain charm in spite of the rather forced movement of story and players at times. The sweet, simple character of the old musician, played by William West, brings added pleasure to the production. Ashely Miller is the director, and the young man and woman are played by Harry O'Moore and Bessie Learn. At a ball where Von Weber's Last Waltz is played the lovers quarrel. The strains of the composition remain with each until they meet at last in a music store to buy the music of the waltz, where the old musician, who somehow learns that they are lovers, tells them his own story, which is somewhat similar to their own, and thus brings about a reconciliation. There is a straightforward, heartfelt undercurrent throughout that gives a distinct appealing quality to the picture.

First Aid to the Injured (Seilg, Feb. 9).—This educational subject has been made exceptionally interesting, and shows President Taft viewing demonstrations by the United States Government in rescuing victims of different disasters and the means employed in bandaging and aiding the injured men.

A Mysterious Gallant (Seilg, Feb. 9).—There is both humor and atmosphere to this sprightly farce, and while the action of the plot lays no great claim to originality, it has been treated with freshness and together with the characterization and the backgrounds makes an interesting and entertaining little picture. The cast includes Roy Watson, Nick Cogley, Anna Dodge, Iva Shepard, Jane Keckley and Cammile Astor, who gives a pleasing interpretation of a young girl mischief maker. In spite of the hotness of the weather her energies do not cease, and when she finds her father's wig reposing in his chamber while he allows his perspiring head to cool she decides to play man and thus tease her aunt's lover, the old colonel, when he calls upon his lady. The aunt is let into the secret and plays her part when the colonel arrives. When his wrath and jealousy is sufficiently aroused and his affections acclaimed, the deceit is made known.

The Deputy and His Girl (Essanay, Feb. 10).—There is both originality and strength in this well-grounded and stirringly sympathetic Western story, that presents a telling and dramatic situation that is managed and developed with acuteness and distinction. The girl's father and lover rob the stage coach. The father is captured, but the lover seeks shelter back in the cabin. When the young deputy comes to claim him the girl swears on her honor that there is no man in the house and the deputy departs, which may have been weakness on his part, but he paid for it by being shot by the man he sought. This betrayal and lack of faith, with his subsequent actions of refusing aid to the deputy, so enraged the girl that she sent the man away. On the back of a broken door attached to his horse she drew the deputy to the cabin and nursed him back to strength. In the morning the officers arrived with her father and she accepted the love of the young deputy. The conclusion is perhaps a little hurried and the conflict in the girl's heart when she sees her father does not seem to be realized. One might also wonder what became of the lover.

An Antique Ring (Lubin, Feb. 10).—The plot of this story consists in the efforts of the governor's secretary to ruin the reputation of the governor and that of his wife to fulfill the promise of a bribe that was to come from the opposing political party. The governor's wife discovered a present of a ring that her husband had placed in a drawer for her birthday. The secretary made use of this to excite the suspicions of the wife by giving it to the stenographer in the governor's office, when the governor had given it to him presumably for the purpose of making some repairs upon it. He then caused an article to be printed in the paper to the effect that he and the governor's wife had eloped. When, however, the governor was elected in spite of all his endeavors he confessed. Although there is apt to be a rather cut-and-dried effect throughout the picture, it is one that arouses the interest and retains it, and it is above all well rendered. Arthur Johnson is at his best in the role of the governor, and the wife is given graceful and dramatic portrayal by Gracey Scott. Howard Mitchell makes his role most convincing in spite of the fact that he would seem better fitted for different lines of work.

The Two Brothers (Pathe, American, Feb. 10).—The novel situation of this film, and the one for which it doubtless exists, is where the hero, in being pursued by Indians, meets disaster from his horse being caught in a mud hole in which he is gradually buried. The other points of the story have interest, but are perhaps a little too conventional, both in treatment and subject matter, to be entirely impressive, which perhaps may be in part due to the presentation given it by the players. The two brothers love the same girl, but when she attaches two notes to their cabin door, one for each, and Mack learns that Jack is the favored one, he opens Jack's note and changes Jack to read Mack. The opening and closing of these letters was wonderful to behold. Then Jack departs for other regions, but when the girl heard of it and Mack confessed, he determines to redeem himself by seeking his brother. He rescued the brother from the Indians in the above mentioned encounter and brought Jack back to the girl who loved him.

Her Boys (Essanay, Feb. 9).—One is apt to find this a rather conventional little picture, and the playing of it is hardly deep enough to attract one away from the mechanics of the story. The mother, however, brings sympathy to her role that is not found in her two sons, particularly the youngest, who fails to realize the situation contained in the last scene, but

BIOGRAPH FILMS

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RELEASED FEBRUARY 19, 1912

THE FATAL CHOCOLATE

(Farce Comedy)

Upon the arrival of the young girl from the city, Zeke and Jake, brothers, each determine to win her. For a time these rival brothers are amusing to her, but when her real sweetheart appears she is at a loss to know how to get rid of them. Her city beau, however, wants to have some fun with them, so is introduced to the rubes as her brother. He pretends to be interested in the condition of affairs, and decides they must prove their love by chancing fate for her sake. He places three chocolates on the table, stating that one of the candies contains deadly poison. To the amazement of all they take a chance—but for naught.

Approximate Length, 574 feet.

"GOT A MATCH?"

(Farce Comedy)

Carrie's papa strenuously objects to Ben as a son-in-law, and so the young people decide to elope. Ben to give her the signal of two whistles when he arrives that night at the house. Just before his arrival two bungling burglars attempt to burglarize the house, one remaining outside to watch. While on the watch, the would-be burglar whistles to his companion inside for a match to light his pipe. This indiscretion was their undoing, but it worked fortunately for the young lover, who got an opportunity to play hero.

Approximate Length, 424 feet.

RELEASED FEBRUARY 22, 1912

UNDER BURNING SKIES

A Tale of the American Desert

Joe would have been happily married to Little Emily if he could have kept his promise to give up drink. But seemingly it was impossible, and when drunk he became so reckless and dangerous that he had received the name of "The Bad Man of San Fernand." A young man from across the great desert meets Little Emily, and before long she consents to marry him. Joe hears of this, and, his mind inflamed by liquor, he sends a message to the new sweetheart that he will shoot him on sight. Emily fearful that Joe might carry out his threat marries the young man at once, and they start across the desert for home and safety. Joe hearing of this, vengefully follows. On the desert the ripping of their water-sack has left the young couple without a supply of water, and when Joe overtakes them they are on the verge of dying from thirst. Gloating over his chance for revenge, he refuses their appeals for water, and leaves them to die. He cannot, however, forget Little Emily's heartrending appeals, and, his better self awakening to a realization of what he has done, he returns.

Approximate Length, 999 feet.

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The New York Sunday American In its issue of Feb. 18, 1912

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is due in part to the action of the scenario that defers the recognition of the other son by awaiting the arrival of his Bible. The two young boys have received Bibles from their pastor and the oldest, seeing how his mother is obliged to struggle to support himself and his brother, decides to leave her so that she will have one less to support. That he did not think to stay and work for her is no doubt excusable on account of his youth. The other boy the mother is obliged to place in an orphanage, where he is adopted by wealthy parents. Some years afterward he is a young lawyer waiting for his first case, when an old woman enters his office. She has had trouble over a bundle with a drunken man who has falsely accused the young man who befriended her of robbing him. He goes to the police court with the woman, and after the case is dismissed by the arrival of the real thieves he learns that the woman is his mother and the young man who befriended her is his brother, and there is a family uniting. With a deeper and more human portrayal no doubt the picture would have been more absorbing.

Playmates (Vitagraph, Feb. 10).—This is a Jean picture and the remarkable skill with which it has been handled, together with the actions of the interesting as well as unusual Vitagraph dog, makes this film a most absorbing and moving one. It brings out in a most appealing and vivid manner the love of a dog and a little boy, in contrast with the seeming neglect of the parents. Julia Gordon plays the mother with her usual distinctive characterization. Hazel Neason does a rather clever character in the nursemaid who is rather indifferent to her duties. While his parents are out in society the little boy makes friends with a stray dog who becomes his constant companion. At last the boy falls sick and the efforts of Jean to get to his young master cause much of the pathos of the piece. Both dog and child are at last included in the mother embrace. The production has been wonderfully well put on and is represented in an exceptionally artistic and complete whole.

Pathe's Weekly, No. 7, 1912 (Pathe, Feb. 12).—Perhaps the most interesting features in this popular weekly budget are views of the opening of the Florida East Coast Railway from Tampa, Fla., to Key West, connecting thirty or more islands; actual battle scenes are shown of Italo-Turkish War, and views of interest to Catholics throughout the country of the arrival of Cardinal O'Connell at Boston, including views of the lighted altar before which ceremonies were held. Other views are a parade of protest against home rule for Ireland held at Omagh, the opening of the new City Hall at Alt-Bunslau, Austria, by Archduke Charles Francis Joseph and Archduchess Zita; the "White City" of tents erected to accommodate the crowds at the Durbar, and scene of and about the war vessel "Republica," the first warship of the Portuguese Republic to visit this country.

Billy's Stratagem (Biograph, Feb. 12).—If all motion picture dramas of early settler life were built on the large and vivid lines of this one there would perhaps be less talk about the tiresomeness of these subjects, for it springs into life of vigorous and natural portrayal amid backgrounds of exceptional reality. A trader while passing the stockade trades with Billy's father, giving him two barrels of powder for a number of furs. This same trader continues his journey and exchanges other articles with the Indians, giving them the much coveted "firewater." This incites the Indians to war upon the whites, and they make toward the stockade where Billy lives with his parents, grandfather and young sister. The mother has gone into the woods to carry the father's lunch, when the Indians make the attack and Billy's grandfather is shot. Billy makes a fine stand, but is at length driven into the interior room of the cabin, with the drunken Indians storming without. It is then that Billy hits upon the idea of making a line of shavings to the barrels of powder, and escapes through the window with his sister in time to avoid the explosion that brings his parents and the other settlers upon the scene. The dramatic power and startling effects obtained at this point are both remarkable and absorbing, and the entire production is perhaps as near to a masterpiece as one can attain in a picture of this sort. The fading close of the burning stockade is especially striking. The work of the players is also graphic and delightfully suggestive and comprehensive, and the little boy and girl are especially good, playing with remarkable expression.

The Heart of a Man (Vitagraph, Feb. 12).—Some remarkable Rio Western scenery is exhibited in this film, but as a dramatic subject it seems to lack the intensity or vigor necessary in the development of a picture of this nature. The action is perhaps a little too slow, and while the acting has many good points, the principal actors do not quite fulfill the promise of their characters, which is possibly due to a miscast. Tom Powers is the man involved, but his interpretation does not seem to show the vigor and subdued strength that one would expect in a man of this sort; and it is likewise somewhat of a disappointment to be given the impression that the girl, played by Helen Chase, is a flirt and not to see the fact expressed in the portrayal. She comes on from the East and permits the attentions of the Western youth, who is filled with honest and deep affection for her, but when he proposes she refuses him. A few days later he saves her from assault at the hands of a Mexican. Then she returns East, but finds her love draws her back to the man. The story is not lifted above the commonplace, because of the lack of characterization and dramatic emphasis on the fundamental idea of this little conflict of life.

Quieting the Neighbors (C. G. P. C., Feb. 13).—The way he does it is to "sic" a young leopard on them, and it results in mirth-provoking as well as novel rough-house farce. With all manner of entertainments to the right and to the left and up above, he at length in desperation cuts holes through the ceiling and to the apartments to the sides and lets in his tame leopard. The consternation is not difficult to imagine and is both active and hilarious. When at last the officers would appear to arrest the instigator of all this riot he again "sics" the leopard on them and obtains his well-earned rest.

New Year's Celebration in Japan (C. G. P. C., Feb. 13).—The fetes and preparations for this celebration make a gay and imposing spectacle and show a number of interesting street scenes and customs in connection with this occurrence.

The Puppet Show (Ciness, Feb. 13).—As an entertaining little children's story this should prove a success, featuring as it does the workings of a Punch and Judy show. A young girl becomes interested in the operations of this little show and the small daughter of the operator. She becomes ill and longs for the puppet show, and the owner and his small daughter are sum-

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moned to the bedside where a performance is given. The owner becomes the father's gardener and his daughter her companion.

Winning Is Losing (Vitagraph, Feb. 13).—There is bright and witty action in this amusing and well-drawn racetrack story and it is played in excellent spirit, with Maurice Costello, Van Dyke Brooke, and Hazel Neason in the leading roles. Good character work is also done by Frank Newburg, who is a typical jockey, and by his sweetheart, Lillian Walker. The complications of the little comedy are especially unique and clever in the workings out, though there are indications where greater emphasis might have been made on the climax, where it is a question whether the jockey will give up his girl and not win the race to please his employer, who will lose his lady if the race is won. The father cannot believe that a man is a man unless he knows something about a horse, and for that reason refuses his daughter's hand to a certain young man. The certain young man decides to prove his ability in his judgment on horseflesh and buys the same horse that the father himself had in mind. When on the racetrack he learns of this state of affairs he tries to bribe the jockey into not winning the race, after having declared his intention to give him extra if he won the race. The jockey, however, is up against a like circumstance with himself, and rather than lose his girl bends his energies to winning the race. In order to appease the wrath of the father the young man signs over his rights to the horse to the girl, making it appear that she owned it, and instead of venting his wrath on the young man the father is obliged to compliment his daughter on her foresight and to grant her wish in the choice of a husband. The atmosphere of life around a racetrack gives tone to the film and is both characteristic and suggestive.

The Mender of Nets (Biograph, Feb. 14).—With this picture the Biograph inaugurates the first of its California productions of 1912, and the film is well worthy of the distinction. Indeed, it deserves to rank among the very best achievements of this distinguished company. The happy symbolism of the title as applied to the sisterly act of the pretty little mender of nets is in itself so full of meaning that it adds character to the story. She loved the young fisherman and he loved her, but he had had a previous affair with another girl who saw herself about to be abandoned and disgraced. Her father learned the truth and set out to kill the young fisherman, but was unsuccessful, in scenes that were intensely thrilling without being theatric and melodramatic. Then it was that the little net mender gave up her sweetheart and insisted that he do justice to the other girl. The beautiful sea coast scenery was typical of the story, which could have been presented without a single sub-caption so clear and well constructed were the scenes.

There's Many a Slip (Essanay, Feb. 14).—The smoothly mechanical development of this comedy in no degree detracts from its delightfully humorous effect, the reason being that the many touches of human nature and everyday realism make one believe in spite of one's self that it could all have been true. The two mothers, living in adjoining towns, agree that their children, a son and a daughter, must marry. They have been away to college and come home on the same train, striking up an acquaintance, with love at first sight, without knowing each other's name. When the mothers propose the marriage plan each youngster rebels and sends the other a false photograph intended to create disgust, as indeed it does in both cases. Then each of the pair decides to run away from home to escape the hated marriage. They meet at the depot, confide their troubles and decide to defeat the maternal plot by marrying. At the license bureau office they learn for the first time each other's identity, so that once married they are able to go home and give their parents the joyful surprise of their lives. John Steppling as the youth appeared a little old and bald-headed, but played the part so well that we can forgive him. Was it Lenore Ulrich who played the girl? At any rate, she was charming. Howard Missimer was the youth's father, a supernumerary in the plotting, but as usual an amusing character in the picture.

Dodging the Sheriff (Melies, Feb. 3).—The complications that arise in this breezy little Western farce are fraught with both amusement and novelty, especially at the conclusion, where the hero believes that he is being pursued by the sheriff for being suspected of a crime, but instead is wanted by his solicitor, who brings the news that he is heir to his uncle's fortune. In England he refused to marry the choice his uncle had picked out for him, and left for America, where he met a little school teacher in a small Western town, who was more to his liking. After exciting the rival to her hand and being implicated in the suspicious doings of a certain gang, he fled with them, thinking that he would be thought to be guilty. Sure enough he read a reward offered for his capture put up by the sheriff, and later when his solicitor arrived from England and made it right with the sheriff and tells him that he was after the young man as heir to his uncle's estate, the sheriff and numerous other interested persons, including the little school teacher, set out in pursuit of Bobby, who ran away from the sheriff with all his might. He was found at last by the little school teacher, who loitered behind, and she explained matters. The production has many mirth-provoking qualities, and is generally cleverly managed. It is perhaps a mistake to start out in comedy vein and to deteriorate into farce. The conduct that the young school teacher permitted of her lovers during school hours did not impress one as befitting in a lady of her position, but perhaps she took the vocation of love more seriously than that of teaching school.

His Mistake (Lubin, Feb. 14).—The mistake in this instance was marrying the wrong woman and the readjustment that comes in the plot action makes a very human and appealing little story, that shows both delicate and subtle handling and acting. The role of the rejected woman is perhaps some of the best work that Ormi Hawley has done with this company, and the same might be said of Charles Arthur, who is the man involved. Lillian De Vere plays the role of the actress with both distinction and understanding, while Harry Meyers in a minor role is as interesting as ever. The young man was in love with the young woman who kept the boarding house, until the actress appeared. Then he ignored his enhgagement with her and married the actress and made his home next door, which perhaps was the irony of fate, as the little boarding house lady watched at her window the other woman enjoy the pleasure that rightfully belonged to her. Among them was a child, but after a number of years the actress's longing for her old life came back, and she sought her old companions to the neglect of her child. The little boarding house lady heard the cries of the child, though at the time one had great admiration for her power of hearing, and she went into the home, that should have been hers, to comfort the child, which would seem to be the last place she would care to go under the circumstances. However, she went and met the man, and the woman was killed in an automobile accident with her gay friends, and that, of course, readjusted the mistake. The scene where he is seen darning stockings with an apron on had perhaps been better left for a comedy.

The Hypnotic Detective (Selig, Feb. 15).—A detective story is by no means an easy subject to handle in film or out of it, and that this producer has succeeded in making such a finished and absorbing product is greatly to his credit. The building up of the entanglements and their subsequent unraveling leave little to be desired in effectiveness and convincing qualities. One, however, feels that the old doctor went to a deal of trouble because a lady refused to marry him. When she did so, he decided to be avenged on her son by bringing him to his home on the ground that he wished him to witness the signing of his will, in which he was to leave his entire estate to him. The young man appeared, and, after his departure, the old doctor with the aid of his servants made it appear that he had killed the doctor for his money and burned the body in an old outhouse, the doctor and butler going into hiding. The son read that he was suspected of the crime in the morning paper, which was surprising as one would judge that the action of the police would have caused his arrest before the published news. The son obtained the services of a famous hypnotic detective, who proceeded to ferret the case to the bottom. He stumbled upon the secret hiding place of the butler and the old doctor, but met only the butler, whom he overcame by hypnotism. The old doctor was then smoked out. The power of suggestion was only used in this one instance. A stronger story would seem to have resulted had it been made a more fundamental theme of the story and used accordingly. The play is most effectively constructed, managed and put on, and the acting has both quality and finish. Charles Clary is the detective, and plays the role with the usual superiority that stage tradition and literature has given this role, but it is somewhat of a question if a few more human qualities would not have benefited the picture. Other members of the cast are Frank Weed, Edward Wynn, Winnifred Greenwood, and Adrienne Kroell, the maid accomplice.

Smiling Bob (Melies, Feb. 15).—It is interesting as well as a pleasure to see the reputation villain of this company playing the smiling, self-sacrificing hero in this film, that is calculated to arouse the sympathis in showing how he surrendered his own happiness with a

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LUBIN FILMS

Released Saturday, February 17th, 1912. Length, 1043 feet.

A GINGERBREAD CUPID

A story of two excellent young fellows who both love Mabel Taylor. The girls are baking gingerbread, and the boys are fussing around, pretending to help. Arthur Bishop, the favored one, slips a ring on Mabel's finger, and after the baking she finds it is missing. Arthur gets one of the gingerbread men and finds the ring in it. This little incident brings its reward. But Mabel has a sweet sister, Kate, and Ed. Yale, the other boy, wins her.

Released Monday, February 19th, 1912. Length, 878 feet.

A MIDWINTER NIGHT'S DREAM

A tramp sleeping on the end of a snow-covered railroad car dreams that he and another hobo secure a couple of noblemen's suits from an actor and a bunch of stage money. With two society girls they have a royal time until a policeman wakes the hobo up.

Released Monday, February 19th, 1912. Length, 140 feet.

ARMY AVIATION PRACTICE

A very interesting and instructive picture showing the army evolutions in practice of Aviation Warfare. The aeroplanes and biplanes are skimming through the air, five hundred feet high, signals are sent and received by the officers and engineers of the garrison, and every movement is intently watched and noted by the crowd of interested spectators.

Released Wednesday, February 21st, 1912. Length about 1,000 feet.

IN DIS'A COUNTREE

Angelo Ragone comes from Italy to America to seek fortune, leaving his beautiful young wife and baby behind. Here he works as a laborer and forms the acquaintance of two other laborers and an organ grinder. One night the two companion laborers try to rob the organ grinder, there is a fight, the latter is killed, and Angelo knocked senseless. The murderers escape, and Angelo is arrested. The wife, her father and child come to America. Bosso, one of the murderers, confesses the crime, and the worthy family are united and made happy.

Released Thursday, February 22nd, 1912. Length about 1,000 feet.

HER HEART'S REFUGE

A very pathetic story. A young artist and mutual friend pay attention to a young society girl. She is deeply in love with the artist, but he is lukewarm in matters of the heart and eventually becomes infatuated with a beautiful model. He is about to marry the model, and the society girl is so sadly stricken that her reason is despaired of. The mutual friend brings the artist back to the afflicted girl, and falls in love himself with the model. She, however, refuses him, and, losing her artist lover, seeks consolation in a convent.

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will be released on Saturday, March 9th. It is a dandy comedy from the pen of Charles Ade, of Joplin, Mo. Will you get it or miss it? It is entitled

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"THE CALL OF THE DRUM"

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On Monday, March 4th, there will be another drama of the Northwest—the kind which has helped build up the Imp's reputation for thoroughness. Watch every little detail of this picture, called

"FAR FROM THE BEATEN TRACK"

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BRANCHES THROUGHOUT THE EARTH

smile to the other man by saving his life and giving him back to the girl. It is not a particularly new theme, but it is played and presented with a certain freshness that makes in its entirety an interesting and pleasing subject. When the tenderfoot arrives, the girl, who could not seem to love Smiling Bob was able to give her whole heart to the stranger. The stranger had a quarrel with a certain Pete, and later when he attempted to release Pete from a beam that had fallen upon him at the entrance of the mine and caused his death, the miners at a distance misconstrued his actions and believed that he had done the deed deliberately. After a hasty trial conducted by miners evidently, which would not seem to indicate justice or legality, he is condemned to be hanged—a situation which this company cannot seem to get away from. He is saved, however, by Smiling Bob breaking in upon the scene with the girl and suddenly holding them all at bay. He gives the man and girl the horse, and they go safely over the border. The horse returns with a note of gratitude. The last scene that was meant to emphasize Smiling Bob's sacrifice seemed to be carried a bit too far for the best effect. The story is, perhaps, too much apparently made to suit certain situations, and would have no doubt succeeded better had it been allowed to go its own way.

The Chocolate Revolver (Vitagraph, Feb. 16).—As the title indicates, this excellently acted and produced picture proves to be another version of the burglar and the child, in this case the child holding up the burglar with a candy gun. Little Adele de Garde was the child and she played the part with so much determination that one could almost forgive the burglar for not discovering sooner that her weapon was harmless. It was all very interesting and charming. She had been left alone in the house and discovered the burglars at work. One of them she enticed into a closet by telling him it was there that her mother hid her jewels. Then she slammed the door and the spring lock did the rest—a spring lock on the outside of a closet door. After that she menaced the other burglar with the chocolate revolver and he stood for it while she telephoned for the police. Discovering the trick, he bound and gagged the child, held up the two policemen, locking them in a room, and lingered, looking for his pal. This gave the child a chance to get free and release the policeman in time to capture the crook while he was holding up the father and mother, just returned. Tefft Johnson was the father, Julia Gordon the mother, and Robert Gaillord the burglar, all playing with well-known Vitagraph earnestness and simplicity.

At the Point of the Sword (Edison, Feb. 16).—It cannot be denied that Emmett Campbell Hall, the author of the scenarios, has provided a number of novel twists in this story of the days of the barons. Whether one wants to accept it all as plausible or even possible is a matter for individual opinion. Perhaps the atmosphere of romance and chivalry gives warrant for the license taken. The earl's daughter had a lover, whom she admitted to her room, and with whom also she visited the neighborhood inn. While at the inn she and her lover did a service for a swashbuckler outlaw by aiding in his escape. Later when the girl had been repudiated by the nobleman, whom her father wanted her to marry, the angry father decreed that she must marry the first man that passed, and he turned out to be the outlaw, who contrived by delaying matters to stave off the wedding until the real lover arrived. The two men, the lover and the outlaw, then won the day at the point of the sword, and the marriage of the girl to the man she loved followed. The presence of a lady of high degree in a nothouse and the means taken by her to overcome the guard by tempting him to kiss her were hardly supposable. The opening scene in the ale house was not as intelligible as it would have been if the characters had been introduced previously. The parts were all well taken in the spirit of the period, as we imagine it in romance. William Randall playing the outlaw, Charles Ogle the father, Laura Sawyer the daughter, Benjamin Wilson the lover, and Richard Neill the other suitor. J. S. Dawley was the director. The picture was sumptuously mounted.

Reviews of Independent Films

Toto, a Doorkeeper (Itala, Feb. 10).—There is plenty of hilarious fun and action in this film that should please the most devoted lover of rough-house farce. The idea back of the film has some humor, when one pauses amid the strenuousity of the players and realizes that there actually is a reason for it all. The owners of the hotel go for a walk at night, leaving Toto in charge of the door. After they are gone, he receives a notice that he has won a prize at a lottery, and true to his promise he treats all the hotel help to brandy. In the midst of their carousal a rainstorm comes up, and the owners and the belated guests wait without, while an old army general thinking there is war, arms the other guests, and goes to the rescue. They all land in a conglomerate mass in a river of water at the entrance of the hotel. It is a good picture of its kind.

Hunting Ducks (Itala, Feb. 10).—This series of scenes contains some very interesting views of the method of hunting ducks upon a lake with the use of dogs and a canoe. There is some remarkably good marksmanship shown.

I Never Said a Word (Nestor, Feb. 10).—It is perhaps needless to say that this remark came for the person who said the most. She was a lady gossip—that is, of course, if a lady can be a gossip, and the mess she got herself into in this case causes one who is privileged to witness it to smile that smile that is wont to come when the plotter slips on his own banana peel. Her name was Busy Body, and when she came into the young lawyer's office and heard him talking over the telephone to a lady about theatre tickets she evidently concluded from the nature of the endearing names used that the man could never be talking to his wife. Her strong sense of duty compelled her to tell the young man just what she thought of him, and without permitting any explanations on his part, she proceeded forth and explained to her own satisfaction and to her friends the scandal she had unearthed, but when the man was found buying flowers and opera cloaks for this unknown female creature, they felt in duty bound to go and tell the wife, and learned that she herself was the lady. It was not Mrs. Busy Body's fault, however; she had never said a word. One derives much pleasure from the spirited manner in which the performance is played and it makes in its entirety a very acceptable and entertaining little farce.

Tightwad Pays For a Dog (Nestor, Feb. 10).—A pointed little anecdote leads up to a humorous and laughable climax in this picture that vividly exposes the meanness of Mr. Tightwad in not fulfilling his wife's desire to possess a dog. She decided to steal the money he had hidden in his gun and thus gain her cherished purpose, but the money was used for the dog in another way. He barked at the moon, and Mr. Tightwad in the wrath of the moment literally pasted him with money from his gun.

Bedella's Busy Morning (Reliance, Feb. 10).—Bedella is a buxom Irish cook of uncertain and erratic temper, and the idiosyncrasies of her peculiar temperament cause the laughter of this film. She is awakened from her morning lumber by the milkman and the cuckoo clock upon which she vents her wrath. Then follows a series of laughable incidents, in which all concerned fall before her wrath. It is the beginning of a series of films in which Anthony O'Sullivan will be featured, and will no doubt prove itself to be a popular success.

Natural History Series, No. 3 (Reliance, Feb. 10).—This film exploits the method of capture and the precautions taken in the capture of huge reptiles. It is both interesting and graphic.

A Waiter of Weight (Powers, Feb. 10).—A great deal of pleasure may be derived from watching this laughable little comedy-farce unfold because the humor of the situations has been fully extracted, and it is played with a zest and a spirit that strikes a sympathetic cord in the heart of the spectator. The count is an exceptionally good characterization. He is a waiter until he learns that a certain wealthy magnate desires his daughter to marry a nobleman. He appears upon the scene, but fails to win much response from the lady. She, however, is obliged to consent to marry him, and the day is appointed. Her true love is permitted to come to the wedding, and when he arrives he recognises the count as the waiter who formerly waited on him at a restaurant that he was in the habit of frequenting. The count is cast forth and this youth marries the girl. It is particularly amusing and one regrets that more finish and care is not apparent in the way it is set and generally put on. It sometimes fails to realize the backgrounds suggested.

Lend Me Your Wife (Solax, Feb. 11).—There is a gayety and brightness about this merry little farce that is its chief charm, and is so delightfully well played. It is a Billy Quirk film and his lively presence adds much to the pleasure-producing qualities of the picture. He is told by his uncle that he had better marry and settle down if he would be the heir of his estimable uncle, so he borrows the wife of the friend, when that uncle unexpectedly decides to come and visit him after Billy has written back that he is married. The uncle brings along a niece, however, and Billy is immediately smitten, and when the uncle discovers the deceit played upon him, he decides to forgive Billy, as he sees the prospect of marriage to the niece. In the end the issues seem somewhat hurried for the best effect, and there is sometimes a tendency to play too much, as a dramatic composition where the fun to be derived from what the actors are doing depends in part on what they are saying.

Mother's Old Arm Chair (Republic, Feb. 10).—There is a strong appeal in this little film because it is so admirably human in its development and presentation. The backgrounds and settings also add to the realism. When the young people are married the mother gives them her old arm chair for a wedding gift, with the comment to the daughter that she will find it a means of solace and comfort when the care of the world threaten her peace. The mother dies and gradually the young people work up in the world. Their advancement in life means better surroundings, and the old arm chair finds itself far removed from its accustomed place. Then the young man loses all at speculation and meets with an accident. In their cheaper quarters they are in great need when the old arm chair that has not been able to stand the abuse to which it has been subjected tumbles apart and reveals a sum of money that the mother had evidently placed there years before as the wedding gift of the young couple.

Bill Tunes the Piano (Lux, Feb. 16).—Bill, who was having his shoes blackened, became impressed with a fair young lady who was doing some marketing. Now the fair young lady's piano needed tuning and she had sent for a tuner. It is not quite clear how Bill knew of this fact, but he seemed to and he bought the bootblack's outfit to disguise as a piano tuner and thus reached the fair one's presence. Then the real tuner came in and there was a series of hide-and-seek inside and outside the piano, and after all this the father decided that Bill was a pretty good fellow. The fun is a little too labored to cause spontaneous mirth.

Baby's Ghost (Lux, Feb. 16).—This is the story of how a little girl disguised as a ghost frightened a burglar away while her parents were out of an evening, and affords some entertainment. The little girl, however, hardly met the requirements, in that she was not permitted to take her work seriously. Otherwise the performance has a number of good points.

Reflections from the Firelight (Imp, Feb. 12).—The reflections are those of an old couple, he an old Grand Army man and she an old sweetheart of his who had come back to live in the land of her birth. They talk over old times in rather meaningless pantomime, and then a series of pictures relates what they are talking about. They tell, in substance, how he was formerly engaged to her before the war and was reported among the dead at the close. When he returned to claim her as his bride he found her gone, married to another. The old love tokens are brought forth and he places the beads given her in their youth around her neck. It might have been a pleasing effect had the picture come up from the fireplace and in more continuity, as the frequent changing back and forth from past to present created a choppy, disjointed effect that is not calculated to sustain the interest. Much of the good in the film was lost by the bad make-up of the woman in representing the woman grown old and also her action in these scenes. The old Grand Army man was an interesting and typical character.

Inbad, the Count (Nestor, Feb. 12).—The story of the designing mamma and the count is given a new and humorous twist in this film which is replete with amusing situations and suggestive caricature. When the count fails to protect the sweet young damsel from a cow, it is then that the bold, handsome hero appears and conducts her home in safety to her mother. The reception is not warm, however, as mamma is quite firm on the count idea. Accordingly when they are back in the city and the hero and maid come together again they are obliged to use a cannon in the park for a post office. The count finds the note explaining

TUESDAY AND SUNDAY

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SUNDAY, Feb. 25th.—"BOUGHT"—A drama that links the East and the West by a girl. It starts in the atmosphere of a cheap Western gambling place and ends in a New Year's Eve revel in a magnificent New York Cafe, and shows how terribly alike are the conditions in each, and out of each is plucked a flower to be worn upon a manly heart.

TUESDAY, Feb. 27.—"STRIP POKER"—A roaring comedy and decided novelty. Four old college chums meet after many years and play the favorite old college game of strip poker—"I'll see that bet of a hat and raise you a necktie," and so on. The situations and surprises will please everybody.

MARCH 3d.—"DOES YOUR WIFE LOVE YOU"—Comedy.

MARCH 5th.—"THE BEST MAN WINS"—Comedy.

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RELEASED FRIDAY, MARCH 1

DO DREAMS COME TRUE

Waves of laughter will engulf your audiences on seeing this funny photoplay. Feature it and convulse your patrons!

RELEASED SATURDAY, MARCH 2

THE RANCH GIRL'S MISTAKE

Featuring Mr. G. M. Anderson in his famous role of Broncho Billy, and Miss Vedah Baruam, a new leading lady of the Essanay Western Company.

COMING! The Ranch Widower's Daughters

COMING! The Bandit's Child

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that this implement of war is to be an expedient of love and forthwith seeks to find its secret. A thief fleeing from one of the law's officers chooses to hide his gains in the cannon's mouth, and when the officer finds the count there lifting out this theft he marches him off to the police station. So that was how he got in bad, for when the ambitious mother saw him in his dishevel'd, tattered state and no longer a respectable member of society, she was quite convinced that he was not the man for her daughter.

His Side Pard (Nestor, Feb. 14).—The conflict between two young friends makes a humanly absorbing story that has been played with a force and naturalness that is altogether compelling. It relates how the two boys on finding that their mine was of little value decided to sell. When Jim learned this he stole out in the night and salted the mine, and left the selling to Hall the next day. After Hal had completed the bargain he found a telltale box that showed him what Jim had done. In a dramatic scene he goes to his pal and compels him to sign a confession of his own guilt, thus freeing Hal from all suspicion. In the meantime the purchasers by digging deeper have discovered a rich deposit and at length inform the boys. Thus Jim's honor is saved by this chance happening.

Surelock Jones, the Detective (Thanhouser, Feb. 16).—This merry little travesty on a certain great detective of fiction and his ways leaves little to be desired in the way of suggestive humor, and is played in delicate caricature and an excellent spirit of buoyant comedy. The fun of the play is the manner in which the young lover proves that Surelock is not the wise and worthy being he would have the world suppose. The young chap robs the father with the aid of his daughter, and when Surelock with the aid of his huge bloodhound is unable to find the thief he returns the things he had stolen. The daughter then permits herself to be kidnapped, and when Surelock seeks the place mentioned by the "black hand" he is thrust into a trunk and promptly returned. That is quite enough for the dignity of the great detective and he departs, while the lover gains his life's reward. The story is admirably told and put on.

The Silent Witness (Thanhouser, Feb. 13).—The action in this thrilling little drama is fast and progressive, accumulating event upon event in such an exciting and absorbing manner that one is carried along by the very intensity of its action until the satisfying and convincing close. The management of the story is remarkably good, especially in the manner in which the large amount of material has been used, that ordinarily might make several pictures. Perhaps this oversupply of complications is something of a drawback. The secretary of the district attorney obtains a certain power over the district attorney by taking a picture of the attorney while he is taking a bribe from a certain bank president. The picture is taken over the transome leading into the private office, and would mean exposure of frauds that had been perpetrated against the public. Thus in turn the secretary is bribed into silence. At last the district attorney follows this young man to the house of a friend, to the wife of whom the secretary had been paying considerable attention. The attorney shoots the young man through the window just as the husband enters and then throws the revolver through the window. Thus the guilt falls upon either the husband or the wife. The wife declares that she is the guilty one to save her husband. At the close of the trial, when all things seem to tend to conviction, the landlady of the deceased secretary rushes in with a note from the secretary declaring that the attorney had threatened his life. She delivers also the incriminating photograph. The district attorney is then made prisoner.

Keeping an Eye on Father (Eclair, American, Feb. 15).—Father is quite convinced that the gay and sportive blood of youth still courses through his veins, and the manner in which he evades his children, who are ever on the lookout lest he find some captivating lady to run away with, makes a delightfully breezy and funny little comedy tale. Father is safely enticed away from several designing creatures by the daughter who lives at home. He concludes in consequence to play a joke upon his overzealous children. When he receives a letter from his sister, who has never seen his children, he writes her that he will meet her at a few stations above the town and that he will bring her home as his wife. This is done in secret fashion, and father leaves a note telling the daughter that he is about to go and meet his new wife. She summons the other children to await his homecoming and the aunt on her arrival, through amusing situations, aids her brother in keeping up the illusion. At last her grown-up son arrives and brings with him further consternation, until the circumstance is explained away and the children learn their needed lesson. The film has been played with rare good spirit that brings out the situation at every point. Alexander Francis gives a most satisfying and amusing delineation as father. Julia Stuart, whose work is ever marked by its understanding and poise, portrays the sister with her usual charm. Other members of the cast are Guy Oliver, Rolin de Bainbridge, and Edward Johnstone.

Through the Flames (Imp, Feb. 15).—This film can leave little doubt in the mind of the spectator that it is one of the most thrilling and absorbing pictures seen for some time. The main situation is a remarkably good one showing the struggle in the engineer's mind whether or no he should leave his dying wife to try to rescue the lives of fire victims in a neighboring city. The film in its entirety has been most effectively and dramatically managed, and contains some wonderfully good scenes and fire effects. It is an exceptionally absorbing and unusual picture on this account. King Baggot as the engineer plays with his usual engrossing, lifelike qualities, but one can hardly be convinced by the wife's portrayal. Terror seems to be the only emotion of which she is capable. She was suddenly taken ill and the young son was obliged to take his father his lunch. He informed his father that his mother was dying and the engineer hastened home. While he was at the bedside he was commissioned as the only engineer available to go to the relief of a neighboring town that was being burned to the ground. He took his train safely through the fire, brought the inhabitants safely into shelter and returned to find his wife out of danger.

The Turning Point (Powers, Feb. 13).—One is shown in this film how a circumstance in the life of one individual caused him to sympathize with another in a like condition, and to forgive the crime committed in connection with it. In his youth the head of the commercial house had been obliged to have his mother continue blind because he had not sufficient money to pay the physician's fee. A like circumstance comes into the life of his stenographer, and a young clerk in the office takes sufficient money from the office safe to pay for the operation for the girl's mother. At this point he is unexpectedly promoted to a distant post and his theft is consequently found out by the other man. When the office head learns the facts of the case and remembers the event in his own life he dismisses the charge. While the acting is too much in a straight line, sometimes failing to bring out the varying and conflicting emotions, it is a convincing and interesting film and is generally well put on. In the first part the physician refusing to accept a lesser fee is perhaps a rather exceptional case.

His Stepmother (Majestic, Feb. 16).—Mabel Trunelle as the young stepmother in this film carries the spectator along in heartfelt sympathy in her struggle to save her own life and that of her stepson, and it is decidedly a clean, pure, fresh little drama that arouses the sympathies by the sincerity of its portrayal and the naturalness of its movement. When one compares the treatment of the theme with the ordinary treatment of this subject one realizes that to be natural is to be original. The young dressmaker marries a man old enough to be her father in order to relieve the poverty of herself and mother. The circumstance brings her husband's son home and he becomes infatuated with his youthful stepmother, to the neglect of the girl to whom he is engaged. The stepmother saves the situation when the young man is found making love to her by his father, by declaring that he was begging her to intercede in his behalf with the father for consent to his coming marriage. The father brought his son and the girl together and in consequence the son was obliged to accept the situation. A year in Europe brought them back again, and the stepmother's fears that the incident would repeat itself were soon silenced by the presence of a child that brought the young couple in closer bond of union. The manner in which the production is put on leaves little to be desired.

Wanted—A Wife (Reliance, Feb. 14).—The harmony and feeling that is represented in the playing of this simple little tale of romantic comedy trend is perhaps its distinct charm, bringing freshness and renewed interest to the story, which relates how the young man who is not inclined to marry just yet is left a fortune provided he marries within a limited time. He advertises for a wife, but of all the applicants a young and retiring little dressmaker seems the most likely candidate, especially as she informs him that she is doing it entirely for the purpose of sending her mother to another climate that her life may be saved. But after the ceremony a different feeling arises in the young man and he begins to feel the need of love from this self-sacrificing little creature. So he goes to her and tells her the truth. He meets with a like response from her. One is apt to wonder why the girl did not make an immediate attempt to take her mother away when she received the money. A statement in the premise warrants a presence in the conclusion.

A Father's Fault (Ambrosio, Feb. 14).—While this film has been made intensely strong and dramatic in development and unusually artistic and finished in acting, it exists more as a straightforward educational subject and drives home in a vigorous, clean-cut manner the need of a clean life for a youth before marriage. The young man in the case attends a bachelor supper a few nights before his marriage and yields to the infatuation of a woman whom he meets there. He becomes subject to a disease for which his family physician can offer him no cure, and he at last finds relief, as far as physical outward manifestation is concerned, from an illegitimate physician. After his marriage a child is born and the disease is discovered upon it. The child is brought before the same family physician to whom the man had previously gone in his trouble, and he informs the young father that he is responsible for whatever weakness his son may inherit. Not being able to stand the condemnation of wife and the son in later life the father shoots himself, which is perhaps more a dramatic point than a life's necessity.

The Patriotic Sons (Eclair, American, Feb. 14).—This film comes as a delightful novelty, containing as it does additional entertainment in introducing scenes at the Asbury Park Baby Parade. Aside from this interesting feature, of which the story has been made a necessary part, much pleasure and amusement may be derived from watching the preparations and seal which the three young grandsons in the film exhibit in starting out to win the prize. The old war veteran, their grandfather, had enthused their youthful minds with the spirit of the history of the country, and when they learned that a prize was to be offered at Asbury Park for the most attractive float they decided to take their savings and make an attempt. They concluded to represent the famous painting, "The Spirit of '76," and are seen making the float with the aid of other boys, and later in the parade where they won the prize. It is assumed that the prize cup was actually won, as the float was surely the most attractive and imposing in the parade.

Where Broadway Meets the Mountains (American, Feb. 12).—It would seem from this film that they of the mountains take their love vows more seriously than those from Broadway, and whatever quarrel the self respecting members of Broadway may care to have with this conclusion, it makes an interesting little drama, that easily proves its point in dramatic form, at least, and is furthermore, played with grace and distinction and some striking and beautiful Western scenery. The playwright, who precedes his company of players, meets a mountain girl and plights his troth with her, but when the rest of the company arrive he leaves her in shame. When she informs her people of his neglect there is a mustering of arms and ropes, but the leading actor is somehow mistaken for the man. He, however, compels the playwright to sign a confession and a promise to marry the girl, and at the same time regains his own love with the leading lady, who in a moment of pique had transferred her affections to the playwright. It is hoped that these unpleasant private matters did not prevent a successful presentation of the play.

The Gambler's Daughter (Reliance, Feb. 17).—In whatever way one may disagree with the conclusions and other, perhaps, somewhat forced issues in this little drama, it makes a grinding picture, which would seem to set out to prove that the ties of blood are stronger than any other. One, however, is not inclined to be convinced that the young girl would so readily have gone back to her father, especially as she had been brought up by her gentle foster father to an entirely different life. For the same reason one cannot imagine her having the same feeling for her lover after discovering his associations. She had been adopted by her mother's former sweetheart, a minister's son, and brought up as his own, when her father who had forced her mother to marry him against her will was sent to prison to serve a term and her mother died at her birth. When the father had finished his sentence he went back to his old associates, and there he met a young man who was in love with his daughter, of whose existence he was unaware. For some reason the young man though the father could use his influence to make the daughter marry him. The man attempted to do so, and incidentally discovered that the girl was his child. He demanded that she choose between her foster father and himself, and the girl swept away all her past association in a moment and chose him. The film has been played and presented with both vigor and strength, and is distinctly well set.

LICENSED FILM RELEASES

Monday, Feb. 26, 1912.

	Feet.
(Bio.) The Sunbeam. Dr.	
(Kalem) The Bell of Penance. Dr.	1000
(Lubin) A Matter of Business. Dr.	1000
(Pathe) Pathe's Weekly, No. 9, 1912. Top.	1000
(Selig) When Women Rule. Dr.	1000
(Vita.) Stenographers Wanted. Com.	1000

Tuesday, Feb. 27, 1912.

(Edison) How Motion Pictures Are Made.	1000
(Essanay) Positive Proof. Dr.	1000
(C. G. P. C.) The Tumbler's Kids. Dr.	
(C. G. P. C.) Asbestos Quarry. Ind.	
(Cines) Happy in Spite of Herself. Dr.	
(Cines) Jenkins, a Perfect Steward. Com.	
(Selig) In Little Italy. Dr.	1000
(Vita.) Justice of the Desert. Dr.	1000

Wednesday, Feb. 28, 1912.

(Edison) My Double and How He Undid Me. Com.	1000
(Eclipse) Cousin Bill. Com.	
(Eclipse) A Glimpse of Trinoli. Sc.	
(Kalem) A Tenderfoot's Troubles. Com.	
(Kalem) A Visit to Madeira. Sc.	
(Pathe) The Squaw's Debt of Gratitude. Dr.	
(C. G. P. C.) Wrestling in Indo-China. Wrestling	
(Lubin) Love and Tears. Dr.	1000
(Vita.) The Patchwork Quilt. Dr.	1000

Thursday, Feb. 29, 1912.

(Bio.) A Message from the Moon. Com.	
(Bio.) Priscilla's Capture. Com.	
(Essanay) Her Masterful Man. Com.	1000
(Lubin) Betty and the Doctor. Dr.	1000
(Melies) Oil. Com.-Dr.	1000
(Pathe) The Ordeal. Com.	
(C. G. P. C.) The Great Market in Tananarive, Madagascar. Sc.	
(Selig) The "Diamond S" Ranch. W. Dr.	1000

Friday, March 1, 1912.

(Edison) Tony's Oath of Vengeance. Dr.	1000
(Essanay) Do Dreams Come True? Com.	1000
(Kalem) Trapped by Wireless. Dr.	1000
(Selig) As Told by Princess Bess. Dr.	1000
(C. G. P. C.) An Adventure of Van Dyck. Dr.	
(C. G. P. C.) Hunting Bears in Malava. Sc.	
(Vita.) The Diamond Brooch. Dr.	1000

Saturday, March 2, 1912.

(Edison) A Cowboy's Stratagem. Com.	620
(Edison) The Jam Closet. Com.	380
(Essanay) The Ranch Girl's Mistake. Dr.	1000
(Cines) A Sister's Stratagem. Com.	
(Lubin) A Mexican Courtship. Dr.	1000
(Pathe) His Mexican Sweetheart. Dr.	1000
(Vita.) The Telephone Girl. Com.	1000

INDEPENDENT FILM RELEASES.

Monday, Feb. 19, 1912.

	Feet.
(Ameri.) Society and Chaps. West. Dr.	1000
(Champ.) The Merchant Mayor of Indianapolis. Dr.	950
(Imp) A Modern Highwayman. Dr.	1000
(Nestor) Blind Man's Buff. Com.	

Tuesday, Feb. 20, 1912.

(Bison) Dentir's Sweetheart. Dr.	
(Eclair) The Fateful Diamond. Dr.	
(Powers) His Brother Willie. Com.	
(Than.) Washington in Danger. Hist. Dr.	

Wednesday, Feb. 21, 1912.

(Amb.) Accursed Rock	
(Champ.) A Wife's Discovery. Com.	950
(Nestor) Rollicking Red's Big Lark. W. Com.	
(Rell.) Bedella and Mrs. Busybody. Com.	
(Solax) Hubby Does the Washing. Com.	

Thursday, Feb. 22, 1912.

(Ameri.) A Leap Year Comedy. W. Com.	1000
(Eclair) Jealous Julia. Am. Com.	
(Imp) The Lie. Dr.	
(Rex) Under Her Wing. Dr.	

Friday, Feb. 23, 1912.

(Bison) War on the Plains. Dr.	2000
(Lux) The Cook's Revenge. Com.	459
(Lux) Bill's Motor. Com.	414
(Solax) God Disposes. Dr.	
(Than.) A Message from Niagara. Dr.	

Saturday, Feb. 24, 1912.

(Great N.) Those Married Men. Com.	
(Imp) Ice Boating.	400
(Imp) The Broken Lease. Com.-Dr.	600
(Nestor) Grand Canyon Arizona. Sc.	
(Nestor) Settled Out of Court. Com.	
(Nestor) Tightwad Almost Saves a Dollar.	
(Powers) As Fate Would Have It. Dr.	
(Rell.) A Child's First Love. Dr.	
(Rex.) A Tangled Skein. Dr.	

Sunday, Feb. 25, 1912.

(Eclair) A Terrible Night. Com.	
(Eclair) A City of Mosquitoes. Scenic.	
(Mal.) Bought. Dr.	
(Rex) The End of the Circle. Dr.	
(Solax) His Lordship's White Feather. Dr.	

Gaumont Film Releases.

Feb. 22—Gaumont Weekly.
Feb. 24—The Smuggler.

RAW FILM COMPANY'S CAMPAIGN.

Many exhibitors have been approached by the Raw Film Supply Company, of New York, to support the movement started by this company to promote the general adoption of non-inflammable film. Thus far, the company claims, the support from the exhibitors has been considerable.

POWERS COMPANY IN MEXICO.

Jack O'Brien and his supporting company have gone to Mexico City, where he will produce some pictures based on the Spanish type of love theme. This portion of the Powers Stock company, which is to join the balance of the company now operating near El Paso, includes: Miss Field, Miss Dudley, Mrs. Mackin, Leo White, Ed Robles, Frank McMahon.

PERSONALITIES OF PLAYERS.

GEORGE LARKIN, who has been called "the daredevil of moving pictures," is now engaged with the Eclair Stock company. Mr. Larkin played numerous leads while with other companies. He is said to be an expert rider, swimmer, canoeist, acrobat and all around athlete. His specialties include high diving and falls from horses.

MARION COOPER, one of the Kalem "beauties," is an athletic young lady who has nevertheless artistic tastes which find an outlet in drawing and sketching as a pastime.

HELEN LINDROTH, of the Kalem Florida company, was once a member of the Boston Museum Stock, was two seasons with Mabel Taliaferro in Polly of the Circus and Springtime, and later made a hit with Zelda Sears in The Nest Egg.

HAROLD SHAW, of the Edison stock, is a Southerner by birth, went on the stage in California, played with Joseph Jefferson, Amelia Bingham, Florence Roberts, and in Charles Hoyt's Florida Enchantment. Later he was in vaudeville, featured in sketches written by himself.

HARRY MYERS is the acrobat of the Lubin Stock companies. This does not mean the trapeze or somersault work of the circus, but when a picture calls for a man to fall over a 100-foot cliff or to scale a 50-foot wall, Myers enjoys the job. He was born in New Haven of an old New England family, being a descendant of Captain Myers of the Revolutionary Army and Corporal Myers of the Civil War. Henry C. served in the Spanish-American war; and now for the past three years has been a valuable member of the Lubin players.

PEARL WHITE has recently recovered from an attack of pneumonia, and is now in Bermuda recuperating.

FRANK POWELL, who was for several months in charge of the Pathe London studio, and who had to retire on account of ill health, is now in New York, after a leisurely tour of Europe.

STANLEY NESTOR HORSLEY has become a real tamer of bucking bronchos since he went West with his father's motion picture company. He has not yet posed in any films, but the company has hopes.

ALBERT MCGOVERN, whose portrait appears elsewhere, and who is now directing Powers productions, at one time headed his own stock company at Lowell, Mass., acting as his own producer. He was also leading man at the Orpheum, Philadelphia.

GEORGE GEBHART, long identified with the Bison Company, is now a member of the Nestor Western Stock company. Mr. Gebhart has gained an excellent reputation as a picture player.

GEORGE ALANSON LESSEY, who plays the twin brothers in The Corsican Brothers (Edison), is an actor of distinction. He was in the cast of The American Girl, The Westerner, O'Neill of Derry, and other important productions.

RALPH INCE, of the Vitagraph force, is distinguished for his impersonations of Abraham Lincoln. His latest appearance in this part will be in The Seventh Son, soon to be released.

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CORRESPONDENCE.

(*Continued from page 20.*)

Us and The Crisis. Last week's play, The Marriage of William Ashe, had never been seen in this city before, and possessed the power to please the audience which filled the playhouse. Mary Hall gave an animated and splendid portrayal of Lady Kitty, and Dennis Harris and Mar Reardon deserve mention.

Aborn's spectacular production of Balfe's opera, The Bohemian Girl, is at the Alvin, and will be succeeded by The Kiss Waltz and The Never Homes. The second week of The Blue Bird drew very large and appreciative audiences, and the business of the two weeks was most satisfactory.

Gypsy Love, featuring Marguerita Sylva, is the Nixon's attraction, with Get-Rich-Quick Wallingford underlined. Madame Sherry was well presented last week, and pleased good-sized audiences.

The Lyceum has Satan Sanderson, with Norman Hackett in the leading role, and will be followed by In Old Kentucky. The principal characters in Mrs. Wiggs of the Cabbage Patch were played in a capable manner, and the play was well staged during the past week.

The headliner of the vaudeville bill at the Grand is William Rock and Maude Fulton, with their co. of nineteen players, and among the other acts are Marion Littlefield and her Florentine Singers, Amoros Sisters, Carl D. McCullough, Gordon and Marx, and Hastings and Wilson.

The Bowery Burlesquers, headed by Fitzgerald and Quinn and Lizzie Freligh, are at the Gayety and Toots Paka and her Hawaiians is an added attraction. At Harry Williams's Academy the bill is The Broadway Gaiety Girls, appearing in two new burlesques, In Search of a Widow and Two Lucky Tramps.

The Fifth Avenue Family Theatre, which was closed last week to be renovated and remodeled, reopened yesterday, and will be devoted to high-class moving pictures only, instead of small vaudeville bills, and still under the management of John P. Harris.

The Society Circus drew large crowds to Duquesne Garden during its four days last week, and which was given for the benefit of the General and Emergency Hospital. Several interesting and clever acts were exhibited in the two rings on the stage and in the air.

Harvey J. Burgess, known as the "Clever Tossing Kid," a juggler, was stricken blind recently while filling an engagement in the South, and is now at his home in Wilkinsburg under treatment. There is a chance of his recovering his sight, but it will likely be a long time, and he may never be able to return to his present line of work.

Samuel Nixon manager of the Nixon, was in the city the fore part of last week on business.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM: Sothern and Marlowe in Taming of the Shrew at the matinee and Hamlet in the evening of 5. A strong evenly balanced co. delighted two packed houses. Both the stars were called before the curtain after each act, and the applause was generous. Scranton Symphony Orchestra, Louis Baker Phillips, director, assisted by Leo Schulte, violincellist, and Harold Brizzs, accompanist, gave their annual concert 6 to a capacity house. Among the numbers were Wagner's Prelude to the Meistersinger, Haydn's Symphony, No. 4 (Oloek), Svendsen's Rapsodie Norwegienne, Op. 17, and Rosstal's Overture to William Tell. The playing of the orchestra shows a decided improvement. Leo Schulte's solos were well received and heartily encored. M. Minta's Yiddish co., with Madame Esther Rachel Kaminsky, Max Rosenthal, and Charles Nathanson in The Wild Girl, 8; co. and business excellent. Madame Kaminsky was easily the star of the play, and was accorded numerous curtain calls. Max Rosenthal and Charles Nathanson merit special mention.—POLI: An excellent bill 5-10, with Rajah in her Oriental dances as a headliner, scored heavily. Paul Conchas, the Victoria Four, Smith and Hartman, Charles Mack and co., Gordon and Kinley and other good acts to excellent houses.—NEW ACADEMY: The bill for week of 5 was unusually good. The talking pictures seem to take well; business very good.—COLUMBIA: Pat White's Gaiety Girls in Caser's Celebration and The Hoffman Club House 8-10; co. and business excellent. Bert Davenport and Ted Burns were featured and made good.—ITEMS: G. Nelson Teets, manager of the Columbia Theatre since the house was opened, has been appointed manager of the Luzerne Theatre Wilkes-Barre, Pa., in addition to his duties here.—The Lyceum and Columbia are both owned by George W. Rife.

READING.—ACADEMY: Two well-pleased audiences witnessed the production of The Rosary 5, 6; competent cast included John Drury, Oliver Hinsdell, Leo Harvey, Lee Orland, Bud Schaeffer, Wanda Brindley, Bethel Barth, Florence Kean. One of the leading events of the local theatrical season was the appearance of John Drew in his latest success, A Single Man, 7. A crowded house greeted the star and showed appreciation by frequent and prolonged applause.—ITEM: Louis Appell, who held the position of treasurer since the beginning of the present season, resigned to take a position with the Helen Grayce co. of which his father, Nathan Appell, is manager.—He is succeeded by Paul F. McCarter, former assistant treasurer.

M'KEESPORT.—WHITE'S NEW THEATRE: Kirk Brown Stock co. 8-10 closed engagement to capacity; excellent co.; broke all records for stock co. Girl from Missouri 12; excellent co.; big business.—ITEMS: Trixie Friganza in The Sweetest Girl in Paris will be given under the auspices of the McKeesport Commandry Knights Templar.—Manager Johnson has designated every Monday as burlesque day in McKeesport, when one of the Western Wheel attractions will play here.—Frank P. Murphy, of The Girls from Missouri co., is a welcome visitor here.—Fred Russell, of the same co., is a Pittsburgh boy.

JOHNSTOWN.—CAMBRIA: Thomas S. Van in The Storm 8; fair attraction and business. Thomas Jefferson in Rip Van Winkle 9; fair attraction and business. Ric Perkins 10; poor attraction; fair business. The stock co. under direction of W. H. Gregory with Frances McHenry, opened 12 to almost capacity. Two of the co. Miss McHenry and Marie Haynes, are old favorites here, and received ovations. All of the co. received flowers. The opening attraction was The Dawn of a To-morrow and every one did capable work. Miss McHenry as Glad, and Frank Sylvester as Sir Oliver Holt's nephew, standing out prominently.

HARRISBURG.—MAJESTIC: Sam Bernard in He Came from Milwaukee to very good business 6; the play was handsomely produced and co. was competent. The star was warmly welcomed, as it has been several years since he appeared before a Harrisburg audience. There was a plethora of very pretty girls in this attraction. The High School Girls to the usual good business 7. Madame Esther Rachel Kaminsky and a co. of Yiddish actors in a play entitled The Orphan to fair business 9. Thomas Jefferson in Rip Van Winkle to very good business 10; good house; matinee and night. The Girls from Missouri 14; good house and good co.

HANOVER.—NEW COLONIAL: The Man on the Box 14. Keene (magician) 16. The Cat and the Fiddle 29.—ITEMS: New Manager W. A. Hollebaugh, who took charge 1, has changed the name of this popular house from the New Opera House to the New Colonial Theatre. Mr. Hollebaugh has just returned from New York, where he had been perfecting arrangements for a line of first-class attractions.—Former Manager J. Clair Slagle is laid up with a broken arm.

DUBOIS.—AVENUE THEATRE: Madame X Jan. 31, with Adelaide French in the title-role; excellent business; the play was nicely staged, and every member of the cast was par excellence. The Cat and the Fiddle 3; matinee and evening; fine business. The production gave universal satisfaction. The Sol Morcomb-Ion Jackson co. 6 to 8. R. O. This number completed the people's popular course, and was greatly appreciated.

ALLENTOWN.—LYRIC: Billy Collins's Musical Comedy co. closed week's engagement 5; drawing satisfactory business. The co. at popular prices is a good one, and gave very good satisfaction. The King of Kokomo, The Man Behind, Miss Idlewild, The Love Bug, My College Girl, and Tatters and the Bear was the repertoire, and were well received.

WILLIAMSPORT.—LYCOMING OPERA HOUSE: The Cat and the Fiddle 9; small house and small co.; chorus good. Thomas S. Van in The Storm 12 to a small-sized and not very appreciative audience; Mr. Van was clever.

PITTSTON.—THEATRE: Cathedral Minstrels of Scranton (local benefit) 6; scored a big success to a capacity house; every number encored; the Electric City Quartette had to respond to several encores.

WARREN.—LIBRARY THEATRE: Nancy Boyer and a strong co. delighted large audiences 5-10; excellent repertoire. Elks' Minstrels 13, 14 (local); large business. Madame X 15; good house; well satisfied.

WEST CHESTER.—OPERA HOUSE: Guy Brothers' Minstrels 9 pleased fair business. Martin's U. T. C. 13; good co.; large houses (matinee and night).

PUNXSUTAWNEY.—THEATRE: Madame X Jan. 30 pleased poor business. Cat and the Fiddle 2; pleased good house. U. T. C. 10 pleased big business.

GREENSBURG.—ST. CLAIR: Thomas Jefferson in Rip Van Winkle 7; usual good performance to good business. Hush Pay in Little Miss Kut-Up 12 13; fair co.; light business.

GREENVILLE.—LAIRD OPERA HOUSE: The Country Boy 11; best players here this season; fair house. H. B. Emerson co. opened 8 in vaudeville and pictures to fair houses.

SUNBURY.—THEATRE: Cat and the Fiddle 8. Charles K. Champlain Stock co. in The Mills of the Gods, Call of the Wild, and Shore Acres 12-17; S. R. O.

KANE.—TEMPLE: Adelaide French in Madame X 8; capacity business; very fine production; excellent support.

ST. MARYS.—TEMPLE: Madame X 6. Adelaide French, although just recovering from a recent illness, captivated the audience.

OIL CITY.—THEATRE: Madame X 12 pleased two large houses. Al. G. Field's Minstrels 17; biz advance sale.

POTTSTOWN.—GRAND: The Century Gaiety Girls 2; big houses; good co. The Rosary 7 delighted large audience.

MEADVILLE.—ACADEMY: Over Night 1; very good co.; pleased capacity. Nancy Boyer 12-17.

RIDGWAY.—OPERA HOUSE: Madame X 7 delighted large house.

POTTSVILLE.—ACADEMY: Miller Stock co. in Knobs o' Tennessee 5-10; poor business.

MAUCH CHUNK.—OPERA HOUSE: Cat and Fiddle 15 satisfied full house.

RHODE ISLAND.

PROVIDENCE.

Two Weeks of Good Business—Short Season at the Empire—Stock Notes.

Pinafore was most successfully revived at the Providence Opera House Feb. 5-10 by a cast quite capable of retaining the high standard the famous opera has attained. De Wolf Hopper has the leading role, surrounded by Viola Gillette, Eugene Cowles, Arthur Aldridge, Ralph Rachstraw, George MacFarlane, Anne Purcelle, Richard Temple, and Marion Ford. Baby Mine was on view 12-17, where it continued throughout the week to amuse large audiences. The vehicle is a scream from start to finish, and the walls of the house resounded as never before with almost boisterous laughter and applause. Marguerite Clark, Walter Jones, and Ernest Giradding are prominently cast. The Wedding Trip 19-24.

Kitty Gordon was at the Empire in the leading role of The Enchantress for a short engagement 8-10. The vehicle was exceptionally well presented and struck a popular chord among the patrons. Good music and comedy prevailed. Ziegfeld's Follies began a half week's engagement 12 to an audience of moderate proportions. The attraction is of the home-coma variety, mammoth in construction and gorgeous in scenic attire, and is amply amusing for a pleasant evening's diversion. A notable cast of principals were enrolled, including Dennis McCoy, Walter Percival, Leon Errol, Bert Williams, and Vera Maxwell. Local talent 15-17 with performance of Cavalleria Rusticana and Love and War, under the direction of Jules Jordan. At Elizabeth's Home will rear the benefit of the recipts, Alma, Where Do You Live? 19-24.

With new scenes and situations McFadden's Flats proved a good attraction for the Imperial, where it remained throughout the week 5-10 to good business. The Rosary appealed to good-sized audiences 12-17. Harrington Reynolds has the leading role and with it he presents a most striking figure. Edwin Vail and Grace Reading are also especially well cast. The Traveling Salesman 19-24.

Thomas A. Wise received a flattering reception at Keith's during the week, where he appeared at the head of a well balanced bill. Others of importance were Madame Besson, supported by Charles Dodsworth; Wilbur Mack and Nellie Walker, Vittorio and Georgetti, Willie Weston, John Geiger, Arthur Deagon, Roberty Trio, and the Majestic Trio. As an experiment Manager Lovenberg advertised his various acts without revealing the names of the performers. The innovation proved a ripping success and made the patrons all the more desirous of witnessing the unnamed surprises. The bill included High Life in Jail, Clarence Wilbur and his Funny Folks, Weston, Fields and Carroll, Fay Two Colors and Fay, Will Rogers, Cartmell and Harris, Carl McCullough, Ben Brandt, and the Three O'Meers Sisters.

Halliday and Curley's new show, Painting the Town, offered good entertainment for the patrons of the Westminster 5-10. The Midnight Maidens followed 12-17.

Spitz and Nathanson, managers of the Empire in this city and various other houses throughout New England, have added another house to their outfit located at Bristol, R. I., which will also be known as the Empire. The building is at present used as the Town Hall, but will be completely renovated and refurnished to accommodate good attractions for one-night stands only. The lease is for three years and the new managers will take possession about the first of March.

Lisle Leigh, formerly with the Albee Stock co. and now conducting the Lisle-Leigh School for Acting, will have the leading role in Jesse Lasky's new opera, California. The act will be seen at the local Keith's house during the latter part of the month.

The first announcement to be made for the Spring and Summer season of the Albee Stock co. at Keith's comes with the re-engagement of Richard Pitman for juvenile roles. The choice is entirely satisfactory and a popular one. The co.'s roster would hardly be complete without the name of Helen Reimer, and it a most welcome announcement that she will again be with the co. at Keith's this Summer.

Perhaps the most unique presented by The Players at the Palms Theatre 16, 17, for the benefit of St. Marr's Orphanage.

The Fall and Winter season at the Empire will be shorter than usual, in fact the present month will see it at an end. A short season of stock will be inaugurated at the house March 4, with a selected cast of players headed by Lovell Alice Taylor.

H. P. HYLAND.

WOONSOCKET.—BIJOU: The Bijou Stock co. in The Cowboy and the Lady 8-10; appreciated by large attendance. Mr. Britton appeared as Teddy North in a finished manner. Miss Hallack gave an excellent portrayal of Mrs. Weston. Mr. Whiteman made an impressive character of the half-breed Indian. Mr. Dudley as Pete, Mr. Ervin as Joe, Mr. Goff as Dave, the three cowboys, were good. Miss Tintle gave a pleasant impersonation of the little Western girl. Miss Cass gained the end of honors from the rule of the pianist of the dance hall. Messrs. Kirby, Berry, Dan Rockers, Hancock rendered their respective parts with credit.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Get-Rich-Quick Wallingford Jan. 31 pleased full house. Richard Carle and Edna Wallace Hooper in Jumping Jupiter 1; not likely to draw. Smart Set 2; entertained paring audience. The Wolf 5; fair co. to fair business. William Hodge in The Man from Home 6; won the unanimous and enthusiastic approval of a full house.

COLUMBIA.—THEATRE: Smart Set 1; fair, to large house. Richard Carle 2; fair, to good business. William Hodge in The Man from Home 3; very good, to large house. Third Degree 5; good, to fair business. Three Twins 6; fair, to fair house.

GREENVILLE.—THEATRE: Richard Carle in Jumping Jupiter 3 pleased very good business. Paid in Full 5; business and co. fair. Paid in Full 7 (return). The Third Degree, abd matinee, 10 delighted two good audiences.

ORANGEBURG.—ACADEMY: The Wolf 6; excellent co.; fair business. The Three Twins 7 pleased large house. Madame Sherry 9; best of season; S. R. O.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE: Mildred 4 pleased good business. The Girl from Rector's 5; satisfactory co. and business. Lena Rivers 11; fair co.; good house.

TENNESSEE.

KNOXVILLE.

Trixie Friganza Well Received—Pink Lady to S. R. O.—Ward and Vokes.

The Sweetest Girl in Paris delighted a large audience at Staub's on Feb. 2. Trixie Friganza was cordially received and Miss Palmer as Annette was much laughter. The co. was unusually strong and thoroughly enjoyed. Truly the best musical offering of the season was The Pink Lady, presented to two capacity houses 8, 9. It was pretty girls and pretty music from beginning to end. The entire cast is praiseworthy.

Ward and Vokes furnished an abundance of fun at the Bijou 5-7. Good business.

Vaudeville continues to draw big business. J. Warren Keane and Marcelle the contortionist, deserve special mention at the Grand.

CHAS E. KRUTCH.

BRISTOL.—HARMBLING: Paul Gilmore and Kathryn Hutchinson in The Master and the Hummingbird 8 pleased good business; matinee and night.—ITEM: Miss Hutchinson was formerly a college girl in this city and was very enthusiastically received by many friends here.

CHATTANOOGA.—LYRIC: William Fevershan in The Faun 6 pleased good business. The Fortune Hunter 7 pleased fair business. Blanche Ring in The Wall Street Girl 8 pleased; good business.—BIJOU: Ward and Vokes 5-10 pleased capacity.

PARIS.—DIXIE: Lewis Stock co. Jan. 29-31 pleased big business. The Widow McCarty 2; poor co.; good business. What a Woman Will Do for Revenge 3; good co.; fine business. Gay New York 5 delighted capacity.

VIRGINIA.

ROANOKE.—ACADEMY: William Hodge in Man from Home 1; excellent, to good business. Forty-five Minutes from Broadway 2; fair co. and business. Richard Carle in Jumping Jupiter 10 pleased good house. Get-Rich-Quick Wallingford 12 pleased fair house. George Evans's Honey Boy Minstrels 13; good, to near business.

WASHINGTON.

SPOKANE.

Jessie Shirley Well Received—The Spokane to Be Enlarged—Plans for New Theatre.

The Auditorium Theatre was dark the week of Feb. 4. Harold Bauer, pianist, 13. Rose Coleville in Six Hopkins 14-16. Alice Lloyd in Little Miss Fix-It 19-21. The Chocolate Soldier 22-25. Eoe Barnett in The Red Rose 26-28. Louise Gunning in The Balkan Princess March 9, 10.

Jessie Shirley Stock co. presented The Poor Girl's Daughter at the American Theatre 4-10. Miss Shirley in the same role was well received. The Girl of the Rancho Ranch 11-17.

Fred R. Walton has become manager of the Majestic Theatre, recently acquired by the Cyclehome Amusement Co., succeeding Jack Petrich, who has gone to Texas. Mr. Walton was in vaudeville several years ago, also the time owner of the Empire Theatre at Saskatoon, Ida.

Supreme Court of Washington has reversed the Spokane County Superior Court, holding that the American Building Co. had the right under its lease to sublet one of its storerooms as an entrance to the American Theatre to Edmund Du Pressne without consent of the owner of the structure.

T. G. Cooper, owner of an amusement resort in the river district, has become manager of the campaign for charter revision in Seattle, which is intended to uproot the five members of the present commission and return to the old form of government. The name of the leader of the plan have not been given out.

Sam B. Cohn, manager of the Orpheum Theatre, announces that $35,000 will be expended next Summer in enlarging the house, adding 600 to the present seating capacity of 1,400. Work will begin in June, to be completed within nine-ty days.

Julia Curtiss, head of the Dancing Girls at the Empress Theatre last week, will go abroad in June, appearing in Berlin on July 4. She expects to remain two years. Miss Curtiss was with The Red Feather. The Burgomaster before accepting an engagement with the Empress.

Elks' Quartette, for ten years identified with Spokane Lodge, No. 228, B. P. O. E., has been reorganized as the Pasmore Quartette, as follows: Charles Hahn and William Hoyt, tenors; E. M. Barber, baritone, and Clark Chapin, bass. The original quartette was organized by L. Charles Rich, a well-known minstrel performer, now a resident of Spokane. A. Kranz is musical director.

Rufus Merriam announces that $100,000 will be expended in the construction of a two-story theatre and business building, 142 to 170 feet, at Howard Street and First Avenue, opposite the Orpheum Theatre. The house, with 1,000 seating capacity, is to be ready for occupancy early next Fall, when the owner will operate it as a vaudeville and motion picture theatre.

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THE STRUGGLE — Monday, Feb. 19

Hounded by a villain from whose influence he cannot rid himself, a young man, inspired by his good wife, breaks the spell and becomes a good man and a loving husband.

THE LOVE OF JOHN RUSKIN — Tuesday, Feb. 20

The ideals of great men, often strange and past finding out, were never more wonderfully expressed than John Ruskin's surrender of his wife to his friend and companion, Sir John Millais.

HER LAST SHOT — Wednesday, Feb. 21

In defense of her home, a brave woman has but one remaining shot, which she hysterically shoots at her own child to save it from capture by Indians. Her husband appears on the scene with help, puts the besiegers to flight, and finds his wife and child safe.

CURE FOR POKERITIS — Friday, Feb. 23

"Bunny" Sharpe is a poker fiend. His wife and her friend, "Freddie Dewdrop," arrange a raid on "Bunny" and his friends, and scare them into taking a pledge to shun the game forever.

COWBOY DAMON AND PYTHIAS — Saturday, Feb. 24

Willing to die as sponsor for his friend's return, a cowboy proves his loyalty. The friend returns in time to meet his death sentence, from which he is saved. The two cowboys remain steadfast through life.

NEXT WEEK *NEXT WEEK*

STENOGRAPHER WANTED—A Funny Dictation. **Monday, Feb. 26**
JUSTICE OF THE DESERT—The Irony of Fate. **Tuesday, Feb. 27**
THE PATCHWORK QUILT—It Saves the Special and Her Boy. **Wednesday, Feb. 28**
THE DIAMOND BROOCH—Honesty Vindicated. **Friday, March 1**
THE TELEPHONE GIRL—Hello! "I Get You." **Saturday, March 2**

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BALTIMORE NOTES

Eleanor Pendleton and Rene Thornton Made Most of Opportunity in The Man from Cook's—Opera Season

(Special to The Mirror.)

Again all the playhouses were filled to the brim week ending Feb. 17, and the plays were most worthy of patronage. Get-Rich-Quick Wallingford at Ford's pleased every one, including the critics without exception, and its audiences were only limited by the size of the theatre. Pinafore drew well at the Auditorium, and received lavish praise on all sides. The cast while not the same as heard at the Casino was good, and left little to be desired. The new production of Klaw and Erlanger, The Man from Cook's, at the Academy, scored a success with the local public. It was a surprise in two or three different ways, and drew enormous audiences all week. The surprise referred to was the discovery of talent in at least two of the members of the cast, hitherto not particularly well known. Eleanor Pendleton scored an unusual individual success, and demonstrated that she has at last "arrived" in no uncertain terms. She sang and danced away with almost all the honors in sight. Miss Pendleton is a Baltimore girl, and we take unusual pride in her success. She reminds one of Bessie McCoy in looks, mannerisms and actions. Her song, "We Can't Do Without the Men," was applauded until she was exhausted, and is undoubtedly the hit of the new piece. It is accompanied with a rather eccentric dance, which firmly landed Miss Pendleton on the wave of success. The other discovery was Rene Thornton, an actress of unusual beauty, possessed with a voice of most pleasing quality and splendid tone. Almost every night the performance was brought to a standstill by the insistent demands for an encore of "La Belle Napeoli," sung by Miss Thornton and full chorus. She, too, has "arrived" with a firm footing. The production can best be described as good, bad, better and best. That is, the first half of Act 1 is very good, the second half very bad, the second better and best. The score, on a whole, is not near as tuneful as the one provided by Mr. Hubbell for The Three Romeos earlier in the season, still it contains much merit, and the music is decidedly above the average. The second act is the best, and the scenery and costumes are a splendid revelation of harmony in color contrasts. The first act needs retouching, especially during the latter half; when this has been done The Man from Cook's should prove to be one of the successes of the season, although there is nothing phenomenal about the production. The co. is unusually well cast, and the chorus, which is exceptionally good looking, for a wonder, knows how to do everything that is required of it in a manner almost above reproach. It is a pleasure to watch the Stella Hoban, who gives a remarkable imitation of Julia Sanderson, Fred Walton, Flavia Arcaro, and Karl Bergman are worthy of special mention, but space forbids.

To an audience, which filled every part of the house, Kitty Gordon began her postponed engagement at Ford's 19-24 in The Enchantress. The fact that Victor Herbert had written the music would have sufficed to have drawn a capacity house, for he stands pre-eminent at the head of his profession. Kitty Gordon is truly enchanting to the eye, if not to the ear, and handles the part with abundant grace and charm. No other woman on the stage makes a more stunning picture than Kitty Gordon. The cast is identical, as that seen during the run at the New York Theatre. This production is well worth while, and no one will regret seeing it. Evans and Honey Boy Minstrels 26-March 2.

William H. Crane and his co. are at the Academy 19-24 in Martha Morton's comedy, The Senator Keeps House. The audience was large on Monday night, and seemed to enjoy the piece very much. All those who like Crane will find a good deal to admire in his present vehicle, especially the star's finished portrayal of the old senator. The co. is good, and the stage settings display excellent taste. The Rose Maid 26-March 2.

Exquisite in its charm and quaint simplicity is the term which can best describes Parker's Pomander Walk, which was disclosed to us at the Auditorium 19-24, with the original Wallack's cast. This little play is delightful in its entirety, and is so vastly different from anything seen here this season that it is at once both original, novel and really pleasing to the average theatregoer. The acting of the co. is splendid throughout the entire cast and the setting is ideal. Any one who likes a good, clean play should not miss Pomander Walk. Blanche Ring in The Wall Street Girl 26-March 3.

Another good bill is offered at the Maryland this week, headed by the sketch, Everybody which can best be appreciated by those who saw Everywoman. Others on the bill include the Musikalgirls, Bert Fitzgibbon, Charles Ahearn Troupe, Conroy and Le Maire, Roberty's Dancers, Adair and Dahn, and Lola, the mystic, who is as mystifying as ever.

McFadden's Flats is the attraction at Holiday Street Theatre 19-24, and, as usual, drew good opening houses.

For reasons best known to the managers, Broadway will not see Irene Bentley, so rumor has it, in The Rose Maid, as she has withdrawn from the cast and her place taken by Dorothy Follis.

An enormous audience literally stormed Ford's on the afternoon of the 20th to hear Madame Tetrazzini. It was her only appearance here this season, and the house could have easily have been filled twice by those who were anxious to gain admission. It was one of the most enthusiastic audiences which have greeted any singer in this city. I. BARTON KREIS.

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FEBRUARY 29, 1912

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WASHINGTON STAGE.

Sothern and Marlowe—Pinafore.

(Special to The Mirror.)

The E. H. Sothern and Julia Marlowe joint stellar appearance in their rich and supremely attractive Shakespearean repertoire was one of the season's substantial and most important events at the Belasco Theatre, and was attended by audiences throughout the week that continually tested the capacity of the house, and which will be mentioned for a long time as a most notable event in Washington theatricals. The engagement, with its continued stream of mail orders long before the sale opened, and then the large and steady line at the box office, put the local management upon its mettle to meet the demand, with the result that Resident Manager Leroy Stoddard Taylor ordered the removal of a section of the mezzanine boxes on the mezzanine floor, and in their place elevations were raised and three rows of handsome gilt chairs were substituted. Notwithstanding this increase the orchestra was forced to retire for the opening night under the stage opening, and that space utilized for seating capacity, with probably over two hundred standing up. The productions throughout the week were brilliant and handsome in scenic investiture and splendid costuming, and the commandingly strong and artistically outlined characterizations of both Mr. Sothern and Miss Marlowe were accorded the highest of praise, and curtain calls without number. A thoroughly well-balanced support, one excellently versed, secure, and proficient in the fulfillment, realised all expectations of the Shakespearean student. The arrangement of plays during the engagement here was Monday night, Taming of the Shrew; Tuesday and Saturday nights, Macbeth; Wednesday matinee, Romeo and Juliet; Wednesday night, The Merchant of Venice; Thursday night, Twelfth Night; Friday night, Hamlet, and Saturday matinee, As You Like It.

An attraction that should mark a continued week of big results is the current week's extensive revival of the Gilbert and Sullivan opera, H. M. S. Pinafore, which opens to a crowded house, presenting in the principal roles De Wolf Hopper as Dick Deadeye, Eugene Cowles as Bill Bobstay, Viola Gillette as Little Buttercup, Elsa Von Bostel as Josephine, Richard Temple as Sir Joseph Porter, George MacFarlane as Captain Cochrain, Arthur Aldridge as Ralph Rackstraw, and Marion Ford as Hebe. The Aborns's spectacular presentation of The Bohemian Girl follows.

The Belasco attractions for the month of March will be Blanche Ring in The Girl from Wall Street, March 4; Baby Mine, March 11, and Pomander Walk, March 25.

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